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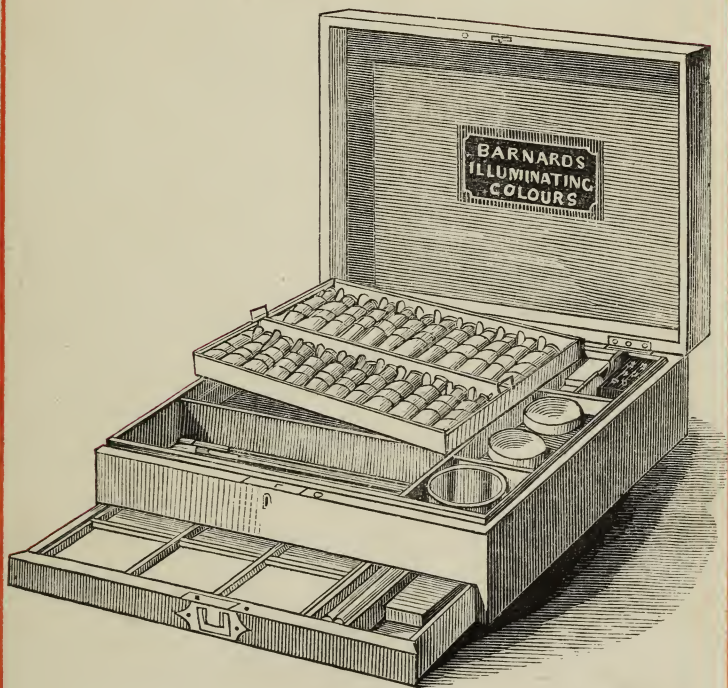
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MANUAL
OF
MISTAL
PAINTING



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JABEZ BARNARD,
MANUFACTURING ARTISTS' COLOURMAN,
339, OXFORD STREET, W.



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<i>Carmine</i>	<i>Indian Red</i>	<i>Emerald Green</i>
<i>Vermilion</i>	<i>Yellow Oker</i>	<i>Ivory Black</i>
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Small cake of Royal Scarlet, Indian Ink, Divided Tile, Gold and Silver Saucers, Water Glafs, Brushes, Pencils, etc.

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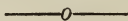
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<i>Purple Carmine</i>	<i>Burnt Umber</i>	<i>Light Chrome</i>
<i>Burnt ditto</i>	<i>Emerald Green</i>	<i>Middle ditto</i>
<i>Carmine</i>	<i>Constant White</i>	<i>Orange ditto</i>
<i>Vermilion</i>	<i>Ivory Black</i>	<i>Raw Sienna</i>
<i>Madder Brown</i>	<i>Vandyke Brown</i>	<i>Cobalt Blue</i>
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JABEZ BARNARD,
MANUFACTURING ARTISTS' COLOURMAN,
339, OXFORD STREET, LONDON, W.



MANUAL
OF
ILLUMINATED
AND
MISSAL PAINTING.

By EDWIN JEWITT.

WITH AN HISTORICAL INTRODUCTION BY

LLEWELLYNN JEWITT, F.S.A.



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HERE is scarcely a more beautiful or more fascinating art than that of drawing, or one more capable, at the same time, of being extended to such a variety of purposes, both ornamental and strictly useful, as it is. Ornamental, when confined to purely decorative purposes; useful, when applied to the reproduction of natural or artificial objects, and to the embodying and giving life and permanency to the grand conceptions and fancies of the human mind. But although drawing is divided into these two great classes, the useful and the ornamental, they are, by it, so completely blended together, and are so in unison with each other, that they become in reality perfectly inseparable; and their harmony is indestructible. In fact, so closely are these elements united, that it is almost impossible to take up a

drawing, no matter of what class of subject, which shall not be an example of both.

One of the most beautiful of the many appliances of drawing, as a decorative art, is that of illumination—an art practised from very remote ages, and, thanks to the growing taste of modern days, being now again revived. There is, surely, no more pleasing way of adapting artistic design than that of decorating and rendering more attractive and valuable the pages of books, to which all must turn for the attainment of knowledge. To this purpose it has, for many centuries, been used; and to this purpose, for centuries to come, will it continue to be used, although naturally, from the different characteristics of the ages, in a very different manner. Formerly, books were, before the invention of printing, entirely executed by hand; and the ancient manuscripts which have been discovered and handed down to us, are among the most valuable, extraordinary, and exquisitely beautiful of all the remains of the past which are in existence, and convey to us innu-

merable and valuable illustrations, by their designs, not only of the costume, the heraldry, the family history, the architecture, the furniture, the music, the arts and sciences, the domestic life and manners, the habits and customs, and the sports and pastimes, of our ancestors; but also of the historical incidents, of innumerable legends, and, indeed, of almost everything connected with life in the olden time, whether in the castle, the town, the cloister, or the forest. Whatever national, social, or antiquarian subject we are investigating, whatever information on mediæval customs or history we are wishing to describe, we have only to turn to the illuminated manuscripts of the middle ages to find it fully and clearly illustrated; and if we wish for examples of art-decoration for adaptation to the requirements of the present day, we have only again to turn to these beautiful works of art to find a perfect and inexhaustible mine of idea and of decorative wealth, ready to our hands.

The illuminating of ancient manuscripts is very varied in style, embracing every grade of

the limning art, from the simple red letter at the commencement of a chapter or sentence to the elaborate and exquisitely-finished miniature painting, surrounded by the most elegant border of minute foliage and flowers, which fills the entire page ; and these different grades of art are, each in its particular way, equally interesting and equally valuable as illustrative examples.

The use of *minium*, or vermilion, in manuscripts, for marking sentences or words, is of the highest antiquity ; and its first simple use led to the exquisite initial letters and other ornaments in later use. It is found very commonly on Egyptian papyri, in the earliest specimens of writing which have descended to our day, and is often found along with painted mythological figures. From Egypt the painter evidently passed to Greece and Rome ; but it is worthy of remark, that, previous to the Christian era, there is no trace of ornament on the manuscripts found at Pompeii. In the most ancient manuscripts now remaining,

red letters are used only at the commencement of books, or for titles. Thus, the Alexandrian Codex, the Medicean Virgil, assigned to the fourth or fifth centuries, and others, each commence with three lines in vermilion. The process of laying on and burnishing gold and silver appears to have been in use, among the scribes of the oriental nations, from a very early period; and it is probable it was derived by the Greeks from Egypt or India, and from them transmitted to the Romans. The scribes and artists in gold among the later Greeks, as early as the second or third century, were numerous, and appear to found a distinct class; and their works, some of them written and gilt upon vellum, stained of a purple or rose colour, produced a truly beautiful effect. Of these, perhaps, the most ancient existing specimen is the Codex Argenteus, written A.D. 360, in silver and gold letters upon a purple vellum; but some others, of a somewhat later date, are still preserved. In England, the taste for gold and purple manuscripts first appeared at

the close of the seventh century, when Wilfrid, Archbishop of York, enriched that church with the gospels thus prepared, and which was said to be almost a miracle. During the eighth and ninth centuries, the staining of the vellum gradually declined. A splendid fragment of a manuscript, the ground of the vellum entirely of gold, and written and illuminated upon this ground, executed in the sixth century, is preserved in the British Museum. Manuscripts written in gold, on white vellum, prevailed during the eighth, ninth, and tenth centuries; but in England, the art was but imperfectly understood, and not many examples are now extant. During the next three centuries, writing in gold was not generally adopted; but in the next (the fourteenth) it again became a predominant feature for the highest class of devotional books, and many beautiful examples are still in existence.

The initial letters to manuscripts during the early ages were not, as was the case afterwards, made of larger size than the rest of the text, the

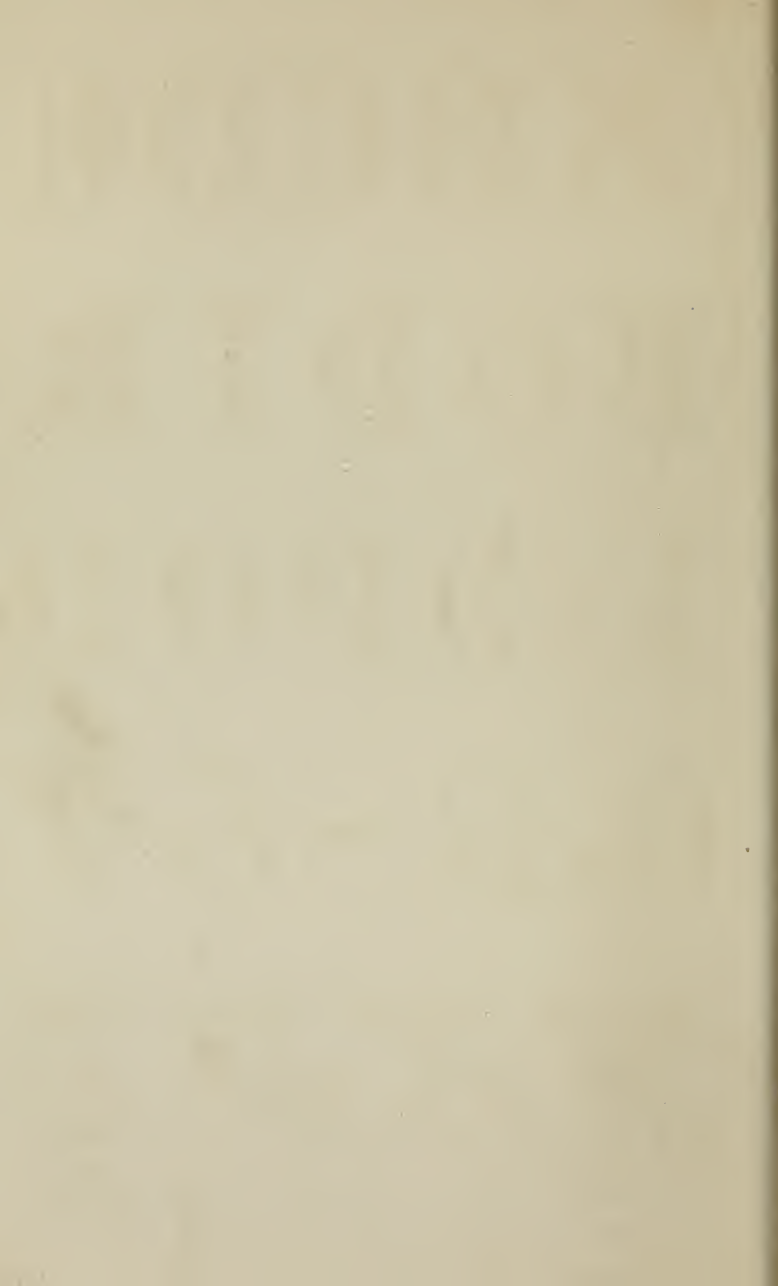
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whole of which, at that time, was written in capitals. At the beginning of the seventh century, however, the Greeks began to adopt a more imposing and attractive style, both by inserting beautifully designed letters, and also by partially or wholly enclosing the pages in elaborate borders. From the eighth to the eleventh centuries, in both Greek and Latin manuscripts, initial letters of large size, decorated with human figures, and with flowers, birds, fishes, and reptiles, &c., occur; and these letters, with their designs, very frequently form illustrations of the subject of the text. The best period of this class of illustrations is that comprising the eighth and ninth centuries; but letters of a similar character are to be met with of a later period. The Hiberno-Saxon manuscripts, of which the celebrated Durham Book is so splendid an example, had a character about them, remarkable for its extreme intricacy of design, its elaborateness of detail, its wonderful interlacings, and its being finished with heads of birds, &c., and with dotted border-lines. This style,

perhaps, is one of the most elaborate, in point of legitimate decoration, of any, and led to the legend of the patterns having been brought to the inventor by angels from heaven, who inspired him in his work. During the reigns of Charlemagne and his son, Charles the Bald, in the eighth and ninth centuries, a great number of illuminated manuscripts were produced, chiefly by Italian and German artists, and, from this period, these productions were gradually advanced towards perfection until the sixteenth century.

A kind of ornament prevailed among the Saxons, towards the close of the tenth century, which is peculiar to, and highly characteristic of, that people, and which, for beauty, richness, freedom, and boldness of design, cannot be equalled by any Continental works of the same period. Among the most convincing proofs of this assertion, the splendid Benedictional, belonging to the Duke of Devonshire, and preserved at Chatsworth, Derbyshire, is pre-eminent; while others, of the same period, are also still in existence. The great

centre of the Anglo-Saxon school of illumination was Winchester, from whence most of the manuscripts of the period emanated. Cædmon, in the British Museum, of about this time, exhibits many characteristic letters and other examples of ornamentation.

In the eleventh century, the manuscripts exhibit not unfrequently very beautiful illuminations, consisting of borders, filled in with the most showy colours, and finished with exquisite taste; light blues and bright greens being much used about this period, and the writing being small and extremely beautiful. In the next century, the manuscripts are remarkable for the great profusion of ornament, and for the graceful designs of the letters. From this cause, it is easier to distinguish the manuscripts of this period than any other. The designs are, many of them, of the most beautiful and even gorgeous character. The profusion of gold, the brilliancy of the colours, the exquisite finish of each minute detail of pattern, the elaborate and tasteful ornamentation, the extravagant fancies

indulged in, the wildness of some of the designs, the grotesqueness of some of the figures and the quiet solemnity of others, the beauty of the miniature paintings, filled up with figures delineated to a perfectly microscopic nicety, and, in fact, every part of the illuminations of this period, show a high state of art, and render them easily distinguishable from those of any other. Coeval with these, the arabesques on the Greek manuscripts are often strikingly beautiful, and always elegant and elaborate.

At this period, the writing and illuminating were not the work of one hand. The scribe wrote the book, and left blanks for the initial letters, to be put in by the limner, merely placing a small and almost indistinct letter as a guide upon the blank spaces. From this cause, manuscripts are often found unfinished; sometimes with only a portion of the illuminations completed, and at others with them entirely neglected.

In the thirteenth century taste began to decline; but the splendour of the colours employed

still continued equal to the former one. The back-grounds of the miniatures were frequently laid on in solid gold instead of in diaper, and the colours employed, chiefly red and blue, heightened and touched up with white, were worked up to a high state of perfection and finish. This style flourished most from about 1180 to 1240; and amongst the most gorgeous examples now extant, are the Ashmolean Bestiary, the Holkham Breviaries, and other beautiful examples in the Royal Library and in the possession of Mr. Bateman. It was during this century that the highest department of art received that impetus which the genius of Metola Pisano, Giotto, and Ciambue gave it, and which, undoubtedly, contributed greatly to the improvement of taste in illuminating manuscripts. At the close of this period, the manuscripts are extremely beautiful; but there is, usually, a larger mixture of subjects in their decorations, thus showing again a gradual decline in taste. To the beginning of the next century (the fourteenth) belongs that numerous class of

manuscripts, chiefly English and French, whose principal characteristic consists of very large initial letters, drawn in the most brilliant shades of purple, red, green, and gold, and containing human figures, birds, animals, &c., and terminating in a species of elaborate scroll-work, extending along the margin of the page both upper and lower, and often filled in with quaint and curious groupings, or mystic figures of dogs, hares, foxes, birds, &c. The examples of this period are remarkable for the beauty and intensity of the colours employed, and for the intricacy of some of the scroll-work and foliage.

During the fifteenth century, the art of illuminating made rapid strides, and many examples remain to show the beauty and excellence of the period. In beauty, richness of design, fulness of colour, and elaborateness of detail, this period ranks high. Nature again began to be studied, and her endless stores were called into requisition by the limner, who introduced butterflies, beetles, and an almost endless variety of other insects—

flowers of every form and hue—fruits, leaves, and, in fact, almost every natural object, into his productions, and painted them with the utmost delicacy, precision, and finish, upon gold grounds, and worked them up with a minuteness and brilliancy totally unknown before.

In the middle of this century, the glorious art of printing was discovered, but for the first fifty years produced no visible effect upon the labours of the limner. Towards its close, however, the effect was plainly visible, although miniature painting was still highly prized, and followed to as great an extent as heretofore. In this, and more particularly in the next, century, the early printed works, too, very frequently had the initials rubricated by the illuminator, although, naturally, in a very inferior manner to the ornaments in the manuscripts. In England, miniature painting fell to the lowest ebb, and after the reign of Henry VII. totally disappeared. During the latter portion of the century, illuminations by Flemish artists prevailed, and showed a great degeneracy of art.

They were profusely coloured, lavishly gilded, and extravagant in heightening ; but there was a mannerism and a harshness about them which fell far short of the very artifice feeling displayed during the preceding century.

In the sixteenth century, the gifted pencils of Da Vinci, Raffaele, Julio Clovio, and Julio Romano, added a lustre to the annals of art unknown and unequalled at any other period. These eminent men, whose wondrous works stand out as bright spots in the annals of art, practised miniature painting in manuscripts, and thus cast a dignity on the profession which it had not had before. The works of Julio Clovio are inimitable, and are perfect *chef-d'œuvres* of the art of miniature painting ;—they have never been equalled, and stand out as evidences of the high attainments to which that celebrated artist had arrived.

In the seventeenth century, the art of illuminating still existed, but its practice had become nearly obsolete. With few exceptions, it was confined to the decoration of religious works and

heraldic volumes ; but the art gradually died away and ultimately became lost. As printing advanced, the vocation of the scribe and the limner receded and fell back before its giant strides ; and the world, as it became more enlightened, by the greater facility for reading offered by the multiplication of the printing press, lost some of its brightest jewels and some of its other most useful and fascinating arts. Thus, enlightenment in one direction produced darkness in another ; and although the taste for reading was increased, the taste for works of art was lost, and gradually, as is evident by a careful examination of the printed books of these periods, taste in other matters became also most lamentably degenerated. Of late years, thanks to the increasing love for antiquity, the taste for illuminated manuscripts has been revived ; and printing has now, by means of a number of wood blocks, printed one upon the other in different shades and colours, and by chromo-lithography, in which the designs upon the stones are worked in a

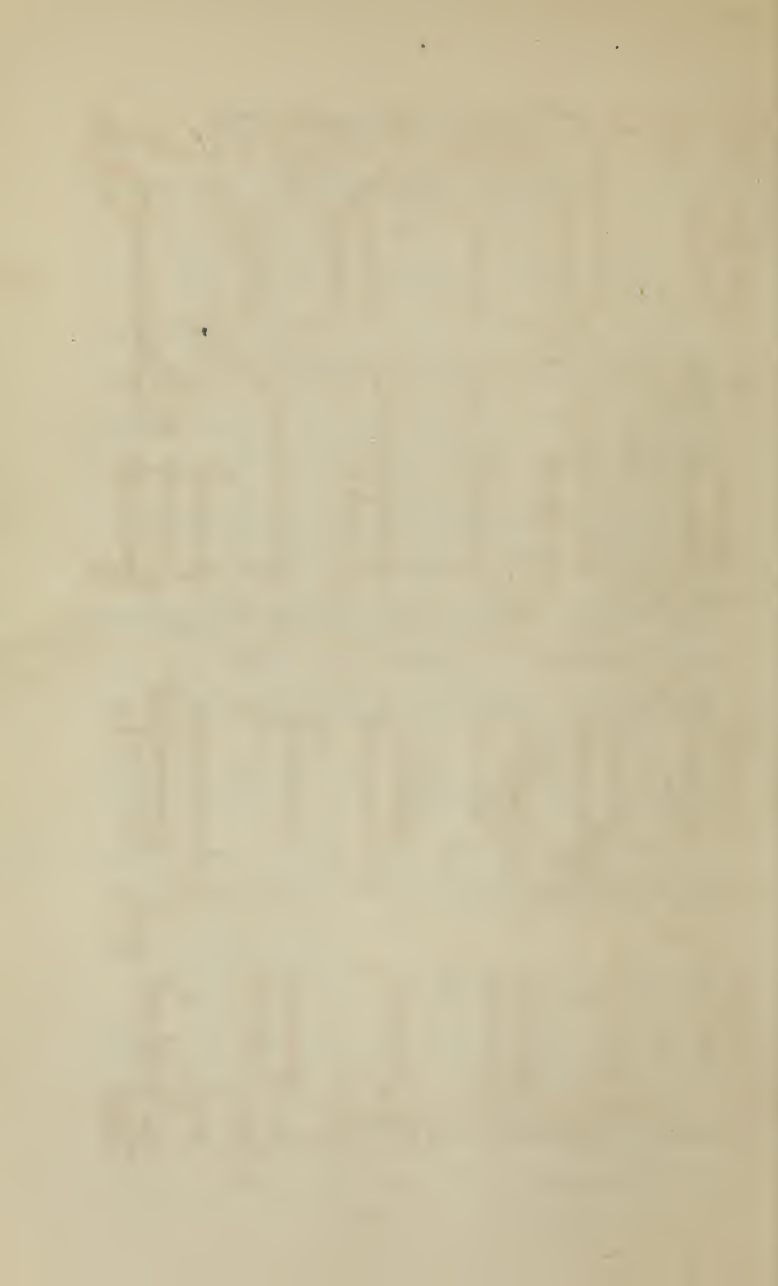
similar manner, been made to produce the effect of the ancient illuminations, in all but the freshness of works of hand. A taste for genuine illumination by hand has also sprung up, and is now making much progress, both for the ornamentation of printed books and for the decoration of addresses, and other equally pleasing objects. The art has, however, never yet been fully developed, and we believe the present growing taste for illuminations is but the precursor of a new era in illustration,—an era that shall be as far in advance of the tastes and productions of the present day, as those of the present day are before those of the last century. It is an art, the resources of which are perfectly inexhaustible, the beauty of which is unapproachable, and the interest of whose manipulation is not to be exceeded by any other. It is one of the most elegant, and at the same time useful, accomplishments for either sex, and helps materially, whilst exercising and expanding the powers of design in the artist himself, to educate the tastes and increase the love

for the beautiful in the minds of all who may see his productions.

We have thus given a short historical introduction to the art of Illuminated Painting, and have traced its history from its rise, through its first struggles, up to its most palmy days, and so down again to its failure and final extinction, and we have hinted at its partial revival in modern times. We need pursue the subject no farther, than to express a hope that this little manual, which we now offer to the public, may be a means of resuscitating this beautiful art, and of leading to its adoption, wherever available, in our own day. The student will find in the few illustrations which accompany this manual some truly excellent examples, by which his taste may be formed, or rather, by which it may be assisted in the development of its resources; and he will do well most carefully to study them and to exercise his powers by altering and rendering them in a variety of ways,—to take them, in fact, as an accomplished pianist would a simple air,

merely as a groundwork for a *fantasia*, and play them, time after time, with unlimited variations. They will form an excellent ground-work, or foundation, upon which he may raise a superstructure of surpassing beauty, enriched in an endless variety of ways, and adorned by the most beautiful efforts and most chaste productions of his prolific fancy and the foarings of his imagination. He will also do well to study closely the mechanical processes—the absolute manipulation—in the mixing and laying on of colours, from the ancient manuscripts themselves; several most exquisite examples of which he will find in the British Museum, in the Bodleian Library, and in many other public and private collections, to which he will, for the purposes of reference, be able to gain access.

Having devoted considerable space to the history of the rise and progress of the art of Illuminating, it now only remains for us to give a few directions to the student in ornamental art, so as to enable him to follow his beautiful and





ALPHABET, BEGINNING OF THE SIXTEENTH CENTURY.

fascinating study, and to produce illuminations of characteristic brilliancy and elegance.

As a basis for his operations, we would recommend him, in designing illuminated letters, to take the Roman letter as his model; and always take care—let his ornamentation follow what shape or course it will—to preserve its general form, in such a manner as to be recognised at once; for there is nothing more distasteful to a reader than to be compelled to look and puzzle, and look again, at a design, before he can understand what letter it is intended to represent. A letter may have its terminations lengthened, its shape altered, its form changed, its outline altogether discarded, and may be enriched as much as possible; but still its general *contour* ought to be preserved in such a manner as to render it at once distinguishable.

Whether it is a letter to commence a chapter, with or without the heading, or a long letter to take up the length or breadth of the page, in all portions of its ornaments the student should keep,

both in form and colour, as near to nature as possible. No fantastic design can be so elegant as one copied and studied from nature. What, for instance, can be more beautiful or more appropriate for intertwining with rich scroll-work than the *Convolvulus*, the *Maurandia*, the *Woodbine*, the *Tropeolum*, or the *Passion-flower*. These, painted upon a rich ground-work of diapered gold, or upon one of the beautiful grounds of the fifteenth century, composed of gold and blue or green, in fine waved or winding lines, crossing each other in every conceivable direction, form truly elegant studies for almost all varieties of ornamentation. The *Wax-plant*, too, with its massive leaves and beautiful clusters of flowers, which may be shown running over an intricate fret-work, and intermixed with birds and insects, is a plant which cannot be too much studied. Whenever, however, birds, insects, &c., are introduced, they should, as a general rule, be drawn true to nature; but they may, nevertheless, be turned and twisted into almost any position or

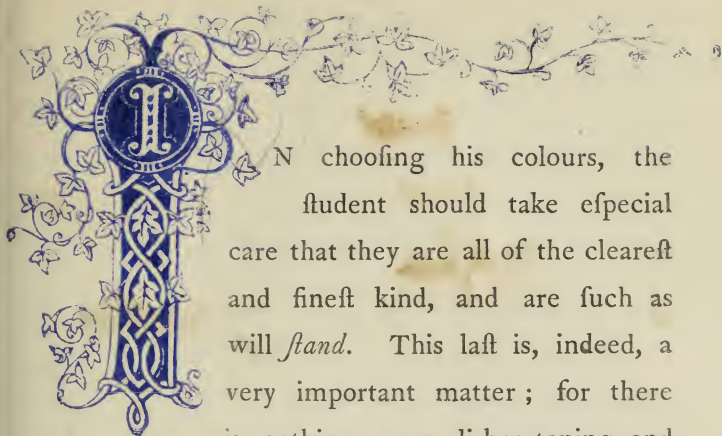
shape. For instance, a lizard, with its beautiful emerald-green back, its yellow underparts and rich brown mottlings, might be introduced, with its long tail wrapped and twisted round the stem of a plant, and its little head, with brilliant eyes, shown just peeping out from under one of the beautiful flowers. The lady-bird, with its bright red wings, covered with small black spots, might also be well introduced, creeping upon a leaf or stem. Hairy caterpillars, ants, beetles, snails, glow-worms, and even spiders, form, also, beautiful additions to a design, and may be introduced in almost any form or shape. Butterflies and moths, in their endless and beautiful variety, with their wings of every conceivable colour and shade, and of the most exquisite forms, are, truly, amongst the most beautiful and appropriate objects which the student can have for his mind to dwell upon. But not only these; for occasionally a squirrel might be introduced, perched upon the scroll-work—a cat, a goat, a dog,—a monkey, peeping out from behind a leaf, or, indeed, any animal, if artistically

and naturally treated, may be introduced with really good effect. Flowers, fruits, fhells, corn, &c., all add their beauties to a design; and, indeed, there is nothing in nature—no, not one object—but which may well be introduced into ornamental defigning, and may be fo translated and poeticifed as to become appropriate to any fubject. Whatever object, however, is taken, let the ftudent fee that it be well drawn, and that he keep his colours clear, good, and bright; and, as an effential rule, let him always fuit his ground-colour to the object he purpofes to represent upon it, fo that they may harmonife with, and each be fubfervient to, the other.

The ftudent may, indeed, as we have before faid, be affured, that to be true to nature will give his productions their greateft and moft lafting charm. Art fhould always be bafed upon nature, and be made fubfervient to it, and the two fo combined as to make a perfect and pleafing whole. If the artift would render the productions of his pencil pleafing to the eye of his

friends and of the public, he must, he may rest assured, follow our counsel in this respect. He never need be at a loss for subjects to exercise his skill upon; for so long as there is a tree, a flower, or a plant—a rock, a wood, or a river—a star or a cloud in the heavens, or a living creature on the earth—nay, so long as there is an earth itself, or the slightest relic of God's work remaining—there will be ample material for his imagination to dwell upon, and for his pencil to be exercised with. The forest, with its intricate network of branches, interlaced and intertwined in every direction; the open moorland, with its heaths, its mosses, its cistuses, and its innumerable other wild plants; the mountain, fringed with trees, and the lowly valley, in whose rippling stream aquatic plants grow in wild profusion, and vie in beauty with the flowers on its banks,—the most wild and solitary spot, far from the abode of man, and the studied parterre, where, by man's cultivation, choice plants and flowers are grown,—the simple weed, and the choicest

exotic—the smallest insect, and the bird of the most gorgeous plumage—all offer subjects to him, and spread out their endless store of beauties wherever his eye may turn. With a mind properly constituted to appreciate the beauties of nature, the student cannot fail to make his designs pleasing; and by cultivating the study of those beauties, and their forms and colours, he will be enabled to produce harmonious and perfectly pleasing pictures.



IN choosing his colours, the student should take especial care that they are all of the clearest and finest kind, and are such as will *stand*. This last is, indeed, a very important matter; for there is nothing more disheartening and disappointing than to find, after a drawing has been commenced, and the artist has spent much time and patience over his work, that the colours have changed, and that, perhaps, some of the most prominent and brightest portions have become dull and unsightly blotches.

The choosing of colours, however, although a very important matter, and one upon which the brilliancy and durability of the illumination depends, is not all that the student has to do to fit himself for the task he has to perform. His colours may be all that can be desired; they may have been well prepared and faultlessly chosen, and his manipulation of them may have been per-

fect; but, if they are not harmoniously arranged, his work will be marred and spoiled by the effect which his ignorance will have produced. It is not the brilliancy and intenseness of the colours that gives a charm to a drawing; but it is the harmonious arrangement of those colours, and their artistic disposition one with another, which produces that charm. An artistic effect cannot be produced by a mass of heterogeneous colours and forms, or by colours in their crude state. There will always be a rawness, a harshness, and a disagreeable appearance about the picture, unless they are laid on judiciously, and with a proper regard for the harmony of the whole. In some parts the colours will require toning down and subduing, so as to bring out the desired effect, while in others the same colours may be used in their most brilliant intensity, to heighten that very effect which their toning in the other parts of the picture may have produced. It should be borne in mind that a picture composed alone of brilliant colours may be dazzling, but can never be pleasing, and

is rarely, if ever, better than an unmeaning daub. Two bright colours placed side by side lose no little of their brightness; for the eye, taking in both at once, blends them together in such a manner, that the intensity of each is lost. Divide these colours by some other—even by a line or simple mark—or tone down and shade the edge of one, and the effect is instantly altered. The eye sees both, and both retain their beauty and brilliancy. This simple fact the student should never lose sight of.

There is nothing so soon tells the production of an amateur from that of the studied artist, as the want of skill in the proper arrangement and treatment of colours, and in their judicious shading; and the student, if he would produce really pleasing pictures, must study deeply, and experimentally, these two important branches of his subject. He may rest assured that, although the outline of his design may be faultlessly beautiful, it is only by a careful and artifice combination of colours, by their harmonious treatment, and by their judicious shading and toning down or heightening, that

his finished picture can become pleasing to the eye.

Apart from the design, the manipulation requires great and constant care, especially if the illumination be upon vellum, the material being so extremely delicate, that the slightest touch with any extraneous substance marks and soils it. From this cause, the greatest care is requisite in sketching or tracing the outlines on to its surface, as every false line shows, and is more difficult to erase than on any other substance. India-rubber must never be used, and even bread-crumbs with the greatest care. The very finest erasing glass-paper may occasionally be used, and is the best of anything for the purpose.

For diapering backgrounds, the student must use the greatest possible care, as their beauty depends as much upon scrupulous nicety as upon precision and cleanness of line. He must not sketch the pattern first, but carry it out by eye alone, because he will find it impossible to erase the lines of the sketch wherever they appear,

and these, remaining on the drawing, become an eyesore which no art can satisfactorily remove. If his groundwork be of gold or silver, he must take especial care to choose good shells, of either of those materials, to operate with, and must also be careful to lay the metal on evenly and smoothly in every part. When perfectly dry, if intended to be burnished, he must take an agate burnisher (which are made especially for the purpose), and with great gentleness rub the surface of the metal until the required brightness is produced. Upon this, a diaper background may be indented with good effect ; but the student must bear in mind, that he must on no account *sketch* the pattern upon the gold or silver, but indent it by eye alone, with the point of the burnisher. Another plan may, however, be adopted. The operator may sketch his pattern upon fine tracing-paper, and then lay it upon the gold, and indent through it. This plan, if the student's eye is not sufficiently practised, and his hand not sufficiently steady, to do without, he will find a valuable one

to adopt. The metallic portions of illuminations add, when well and judiciously done, very much to the beauty of the design, and therefore it is essential that great care should be bestowed over them.

The student must always bear in mind, that, to produce bright and beautiful colours, perfect cleanliness in their mixing and use is absolutely indispensable. His slabs, his brushes, and his water, should be attended to with scrupulous care, and in mixing colours, or in producing different varieties of shades, he must use the greatest nicety. The delicate tints or shades of the various colours he wishes to employ, he will produce by mixing with constant white; while for the deeper shades, he will have to mix his colours to produce the requisite effect. Too much attention cannot be paid to these particulars, as upon them so much of the beauty of the picture depends.

There is another branch of ornamental art, so closely allied to illuminated drawing, that the artist in one, soon becomes a proficient in the

other. We allude to PAINTING UPON GLASS—an art elegant in itself, and beautiful in the effects which it produces, and one which may be turned to good account in a great variety of ways. Writing-desks, chefs-tables, draught-boards, work-tables, blotting and music-cases, hand and fire-screens, toilet-cases, and an almost endless variety of useful articles, may be produced by this art, and thus add greatly to the charms of the drawing-room or the boudoir. The same colours which are used for vellum painting may be used for glass, with the addition of some other opaque ones, and of varnish, gold size, and gold and silver leaf instead of shells. The glass to be operated upon must be ground on one side, and on this the pattern can be sketched. The colours are then laid on very evenly and smoothly, and when perfectly dry are varnished with a clear copal varnish. One portion of the design may then be backed by gold-leaf, another by silver-leaf, and others by opaque colours, so as to produce the required effect, and the whole then again backed by a

strong varnish. Bronzes, also, may very effectively be used, and they will be found to heighten the beauty of the colours. Of course the plates of glass, when worked, will have to be let into wooden frame-work, which should be prepared before-hand. Painting on glass is one of the prettiest arts which can be followed; and being adapted for many charming and useful purposes, is one which is well worth practising. In it, as in vellum painting, the choice of colours is most important, and the operator cannot be too particular as to whose manufacture he selects.

Mr. Barnard, after considerable trouble and expense, has, we are glad to find, succeeded in manufacturing *Mosaic Colours*, which, for brightness of tint, and for ease in use, are perfectly unequalled; and the student ought to possess himself of these, if he wishes to become proficient in his art. The following colours are quite indispensable for illuminated painting, and are all manufactured by him of the finest and purest quality.

ULTRAMARINE.—This intense colour, which is the most brilliant of the Blues, and is, at the same time, the most lasting, is produced from *Lapis Lazuli*, a hard stone, found in China, Great Boschni, and Peru. It is the most expensive of all colours that can be used, but is, undoubtedly, the most beautiful. In consequence of its high price, other blues are manufactured to take its place; these are called *French Ultramarine*,—a colour which is nearly equal to the genuine, generally used, and, though wanting in intensity, is the purest blue,—and *Cobalt*, which is a very beautiful colour and stands well, but is lighter, and wanting in the fulness of body we possess in Ultramarine.

CARMINE, like Ultramarine in blues, stands pre-eminent in reds, for a rich, full colour. It is a preparation from cochineal, and is a colour which stands equally well with any other, and may be made to any degree of lightness by the addition of Permanent White. There is also a Purple Carmine manufactured, which is a very

rich colour, and is extremely useful in illuminating, as is also Burnt Carmine.

ROYAL SCARLET is a very powerful colour, and will stand well, but it does not keep in tubes, as the others do; and very great care must be taken in its use that it does not come in contact with any metal.

VERMILION, though inferior to the above in brightness of shade, is one that will retain its brightness for any length of time, as will be seen on an examination of some of the oldest manuscripts. There are two kinds, the deep and the orange. It is a colour so well known that it requires no description.

EMERALD GREEN is also a good colour, and one which is very useful—indeed, it is almost indispensable for ornamental work. It has the advantage of being a colour that never fades.

CONSTANT WHITE.—Sulphate of Barites is the most lasting of any preparation of White, and is thoroughly indispensable. It is used for toning down other colours, for heightening different

portions, and frequently, also, for drawing the delicate parts upon the ground-work. Illuminating Body White is, however, the most useful; it possesses more body, and stands well.

MADDER BROWN is a most useful colour. It is a rich, deep brown, and may with advantage be used in veining, shading, and deepening such parts as require relief. In the general finishing of the design it is also a very useful colour, and it is not often a piece of work can be made to look perfect without it.

BLACKS.—Indian Ink and Ivory Black are the two blacks most in use, and are constantly wanted in illuminated work. The addition of a little Blue renders either of them much more intense.

YELLOWS.—The Light Cadmium introduced by Messrs. Barnard is by far the most beautiful yellow pigment we have, and now supersedes Lemon and Chrome Yellows; it is truly a boon to illuminators. Gamboge will be also found of use.

These are the principal colours used in Illuminated Painting; but in case others should be required, they will be found among the following:—

Purple Carmine, Indian Yellow, Lemon Yellow, Yellow Oker, Raw Sienna, Burnt Sienna, Crimson Lake, Scarlet Lake, Purple Lake, and Rose Madder.

GOLD.—Gold Leaf, Shell Gold, or Bronzes. The first mentioned is undoubtedly the brightest, and in many respects the best, though somewhat difficult to manage;* the best plan is to moisten the vellum, or cardboard, with isinglass dissolved in water, and press the gold upon it directly from the book, having first cut it with the knife into pieces of convenient size. It is best to cover the whole surface, and afterwards to paint with the body-colours upon the gold, thus obscuring all but those portions which you desire to be visible. The gold in the shells or faucers is merely mixed with water, and applied like ordinary water colour. Johnson's Metallic Gold Paint, sold in boxes, requiring only to be mixed with water, is much used on account of its cheapness; but it is not so permanent as the shell gold. The best raising composition is the Mediæval Gold Body. The gold may

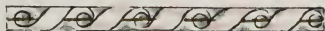
* For complete directions for gilding, see the little pamphlet, "Hints on Illuminating," by H. M. Lucien.

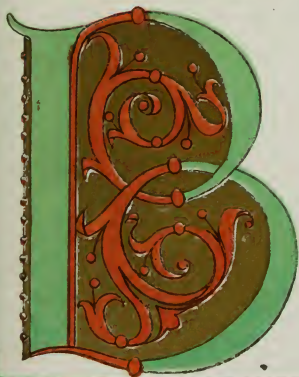
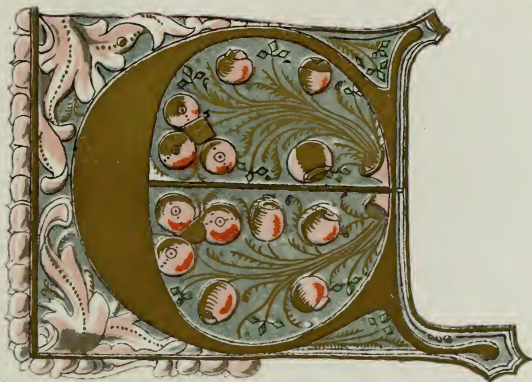
be burnished, if required, by simply laying the gilded vellum or cardboard upon some hard, even surface, such as glass, and rubbing with an agate or flint burnishing-stone. The gold-leaf is most easily burnished, though the shell-gold answers sufficiently well. The gilding must be perfectly dry and hard before the burnishing is attempted.

The pencils employed should be of sable-hair; those in metallic ferules, or in quills, are the best, but the first-mentioned is, perhaps, to be preferred, for its durability; two or three of French camels'-hair will also be found useful. An "F," "H," and "HB," black-lead are the pencils best adapted for the first outline. Indelible Brown Ink is also an excellent material for the first outline, applied either with a fine-pointed pen or a sable-pencil. The great advantage of it is, that it will admit of other colours working over it, without working up, and thereby destroying the purity and brightness of the tint—an important consideration in work of this kind, which depends so much on the brilliancy of the colouring.

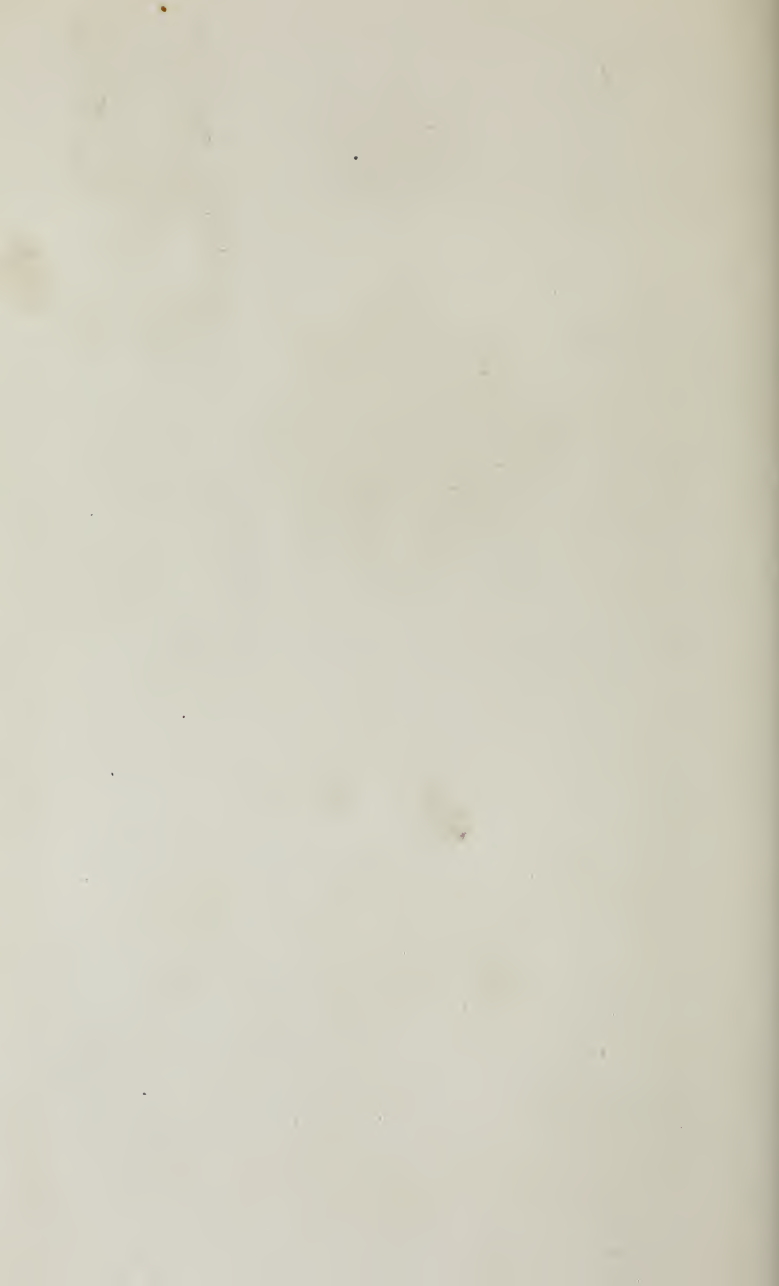
We think, with the exception of vellum, which may be obtained either in skins or small sheets, and fine cardboard—that known as London board being preferable—that all requisite materials have been enumerated.







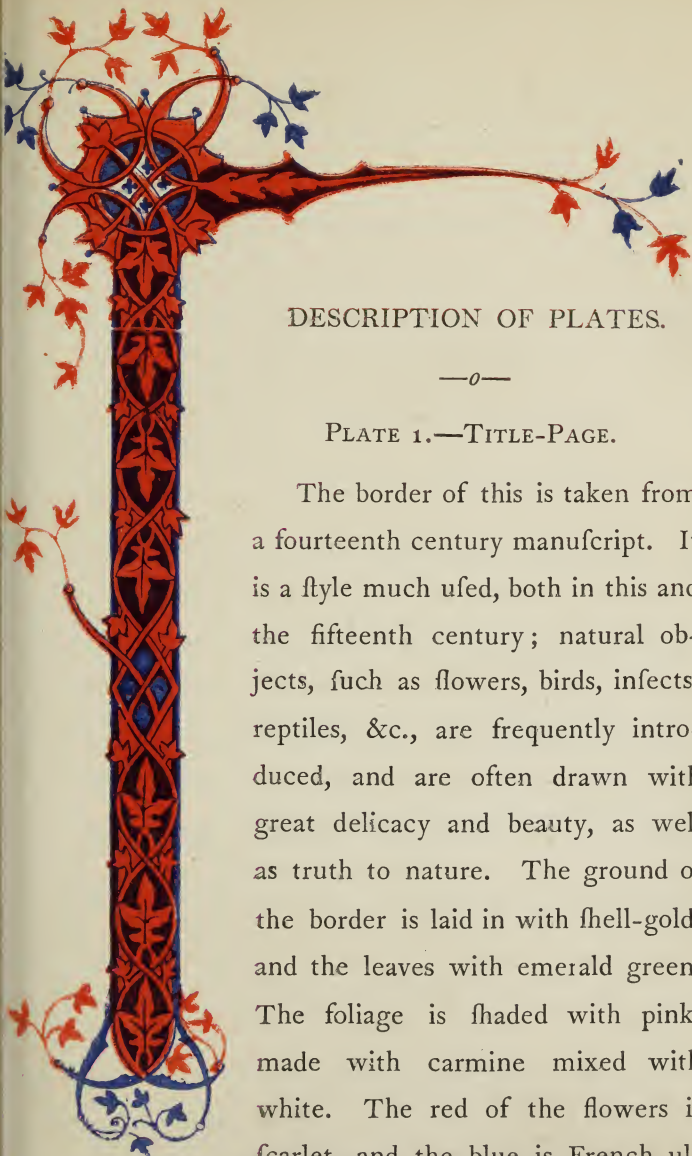












DESCRIPTION OF PLATES.

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PLATE 1.—TITLE-PAGE.

The border of this is taken from a fourteenth century manuscript. It is a style much used, both in this and the fifteenth century; natural objects, such as flowers, birds, insects, reptiles, &c., are frequently introduced, and are often drawn with great delicacy and beauty, as well as truth to nature. The ground of the border is laid in with shell-gold, and the leaves with emerald green. The foliage is shaded with pink, made with carmine mixed with white. The red of the flowers is scarlet, and the blue is French ul-

tramarine. The stems are laid in with emerald green, shaded with pink and heightened with gold. The upper and lower parts of the title-page are pink; but the centre is white, in order better to show the scarlet and gold of the principal word. The upper word is emerald green, and the lower is French ultramarine.

PLATE 2

Is a very elegant and simple border, very much used in manuscripts of the fourteenth and fifteenth centuries, particularly the latter. In this, the ground is white, and the outline of the stems and leaves are put in with dark brown or black, and the leaves filled in with shell-gold. It is remarkably simple, and but few patterns produce a more pleasing effect.

PLATE 3

Consists of portions of borders, and small ornaments for filling up the blank spaces at the ends of lines in the manuscript. The upper border is a piece of twelfth-century, or Norman work,

and is remarkable for the singular mixture of colours which it displays. The ground is gold, and the colours, which are the same as those mentioned before, are arranged in a very arbitrary manner—very differently from the designs which prevailed in later times. The others are fifteenth century.

The second is characteristic of the taste of the period, one part of the border being dark, and the other light. The dark part is filled in with Madder brown, mixed with a little Indian Ink or Sepia, to give it a body, and the light parts are gold. The boundary-line, between the dark and light, is very much varied, being sometimes curved, sometimes square, sometimes trefoiled, sometimes heart-shaped; but the same idea runs through all—that is, natural flowers on the gold, and conventional foliage on the dark parts.

The third border is also very common in the fifteenth century, as well as later. It consists of a ground of pink, with the same conventional foliage, over which are laid, at intervals, scrolls

of white paper, whereon flowers and leaves are painted; but feldom in very good taste—as they have not that truth to nature which is found in the earlier examples.

In the third, the ground is blue, and the foliage gold and pink.

PLATE 4

Consists of initial letters of various periods: the “T” and “A” are twelfth century; the “E” is fifteenth century, but the form of the letter is fourteenth. This pattern is varied by introducing brightly-coloured flowers and leaves, instead of the fruit. The “B” is laid in with emerald green and scarlet, and the centre filled with gold. The “G” is of the twelfth century, and is remarkable for the pleasing mixture of colours, as seen in the border on Plate 3. The whole of the outline is drawn in scarlet, and the other colours then laid in.

PLATE 5

Consists of small ornaments, for tail-pieces, or

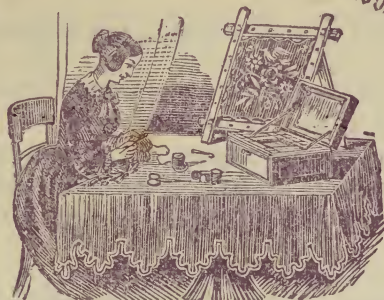
for filling up blank spaces. They are of various dates, and the colours are sufficiently distinct to render explanation necessary, with the exception of the third, which is laid in entirely with emerald green, and heightened afterwards with gold.

PLATE 6

Is given as an example of Moorish or Arabesque ornament. It is remarkable for the grace and elegance of its outline, and is well adapted for illumination. The colours are clear and decided, and need no explanation.

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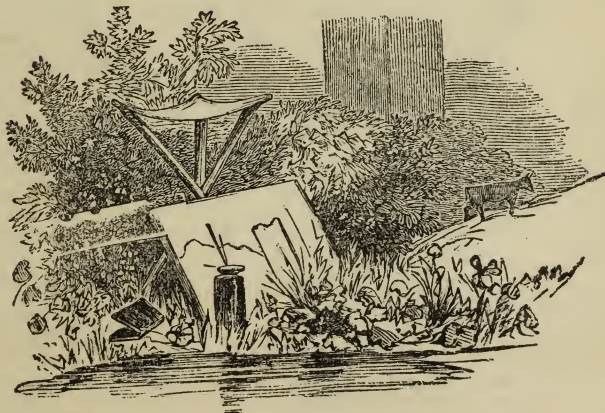
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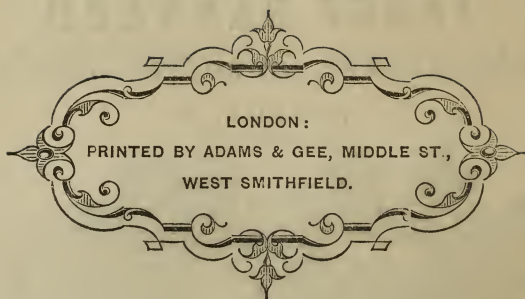
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" " " 12 whole-cake " " " " " " " "			20	0	Gamboge.
" " " drawer, 12 half-cakes " " " " " " " "			15	0	Lamp Black.
" " " " 12 whole-cakes " " " " " " " "			22	0	Venetian Red.
" " " " Slab, Water-glass, 12½-cks., &c. 19			0		Pink Madder.
" " " " " 12 whole-cks., &c. 27			0		Burnt Sienna.
" " " Caddy-lid, mahogany, 12 whl.-cks., ex. fittings 31			0		Permt. White.
" " " rose-wood, " " " 42			0		Vermilion.

COMPLETE BOXES.—EIGHTEEN COLOURS.

	s.	d.	
Sliding Top Boxes, containing 18 quarter-cake Colours,			Prussian Blue.
Pencils, &c.	5	0	Gamboge.
" " " containing 18 half-cake Colours,			Crimson Lake.
Pencils, &c.	10	0	Emerald Green.
Lock Boxes with'drawer, 18 half-cake Clrs., Pencils, &c.	14	0	Light Red.
" " " " 18 whole-cake " "	23	0	Vandyke Brown.
" " 18 half-cake Colours, Slab, Water-glass,			Indigo.
Indian Ink, Pencils, &c. ...	20	0	Raw Sienna.
" " 18 whole-cake Colours, Slab, Water-glass,			Vermilion.
Indian Ink, Pencils, &c. ...	28	0	Burnt Sienna.
" " " caddy-lid, Slab, Water-glass, Indian			Yellow Ochre.
Ink, Pencils, &c., extra fittings ...	40	0	Burnt Umber.
" " " rose-wood, Slab, Water-glass, Indian			Cobalt.
Ink, Pencils, &c., extra fittings ...	45	0	Const. White.
			Chrome.
			Brown Pink.
			Roman Ochre.
			Lamp Black.

VERY COMPLETE BOXES.—TWENTY-FOUR COLOURS.

	£	s.	d.		
Sliding Top Boxes, containing 24				Prussian Blue	Cobalt
qrtr.-cake Colours, Pencils, &c.	0	8	0	Gamboge	Const. White
Sliding Top Boxes, containing 24				Crimson Lake	Chrome
half-cake Colours, Pencils, &c.	0	16	6	Emerald Green	Brown Pink
Sliding Top Boxes, containing 24				Light Red	Roman Ochre
whole-cake Colours, Pencils, &c.	1	10	0	Vandyke Brown	Lamp Black
Lock and Drawer, with Slab, Water-				Indigo	French Ultramarine
glass, Indian Ink, Pencils, &c.	1	15	0	Raw Sienna	Indian Yellow
Lock and Drawer, Mahogany,				Vermilion	Carmine
Caddy Lid, Slab, Water-glass,				Burnt Sienna	Sepia
Indian Ink, and extra fittings	2	12	0	Yellow Ochre	Neutral Tint
Lock and Drawer, Rosewood,				Burnt Umber	Madder Brown
Caddy Lid, Slab, Water-glass,					
Indian Ink, and extra fittings	3	3	0		

Any of the Colours in these Boxes may be exchanged for others, and the difference in price allowed or charged, as the case may be.—See Page 5.

BOXES OF JUVENILE WATER COLOURS,

1s., 1s. 9d., 2s. 6d., 3s. 6d., 4s. 6d., 5s. 6d., 7s. 6d., and 9s.

SKETCHING BOXES.

JAPANNED TIN SKETCHING BOXES.

EMPTY.

	s.	d.		s.	d.
For 6 moist Colours in Pans ...	3	0	For 16 moist Colours in Pans	6	
8 ditto ditto ...	3	9	20 ditto ditto	7	
10 ditto ditto ...	4	6	24 ditto ditto	8	
12 ditto ditto ...	5	0			
For 6 moist Colours in Tubes	5	0	For 16 moist Colours in Tubes	9	
8 ditto ditto	6	0	20 ditto ditto	10	
10 ditto ditto	7	0	24 ditto ditto	11	
12 ditto ditto	8	0			

JAPANNED TIN SKETCHING BOXES,

FITTED COMPLETE

With **SIX COLOURS** (for Landscape), viz.:—

Vandyke Brown, Indigo, Cobalt, Carmine, Yellow Ochre, Gamboge; Pencils, &c.

Price: Colours in Pans, 12s. 6d.; in Tubes, 15s.

With **EIGHT COLOURS** (for Landscape, &c.), viz.:

Vandyke Brown, Indigo, Cobalt, Lamp-Black, Carmine, Venetian Red, Yellow Ochre, Gamboge; Pencils, &c.

Price: Colours in Pans, 15s. 6d.; in Tubes, 18s. 6d.

With **TEN COLOURS** (for Landscape, &c.), viz.:—

Vandyke Brown, Indigo, Cobalt, Lamp-Black, Carmine, Venetian Red, Yellow Ochre, Gamboge, Rose Madder, Burnt Sienna; Pencils, &c.

Price: Colours in Pans, 18s. 6d.; in Tubes, 22s.

With **TEN COLOURS** (for Figures, &c.), viz.:—

Vandyke Brown, Indigo, Cobalt, Lamp-Black, Yellow Ochre, Rose Madder, Burnt Sienna, Crimson Lake, Chinese White, Orange Vermilion; Pencils, &c.

Price: Colours in Pans, 16s.; in Tubes, 19s. 6d.

JAPANNED TIN SKETCHING BOXES (*continued*).

With **TWELVE COLOURS** (for Landscape, Figures, &c.), viz.:—

Vandyke Brown, Indigo, Cobalt, Carmine, Yellow Ochre, Gamboge, Lamp-Black, Venetian Red, Rose Madder, Burnt Sienna, Chinese White, Orange Vermilion.

Price: Colours in Pans, 21s.; in Tubes, 24s.

LARGER BOXES FITTED TO ORDER IN A FEW MINUTES, UP TO 24 COLOURS.

Any of the above Colours may be exchanged for others, and the difference in expense paid or allowed, as the case may be.—See page 5.

PORTABLE JAPANNED WATER-BOTTLES, WITH CUPS.

ROUND.			OVAL.		
2s. 0d.	2s. 6d.	3s. 0d.	2s. 6d.	3s. 6d.	5s. 0d.

BARNARD'S CHINESE WHITE.

A Preparation of Oxide of Zinc, in Bottles and Tubes, 1s. 6d. each.

BARNARD'S CONSTANT WHITE.

In bottles at 1s. each.

LIQUID COLOURLESS OX-GALL.

An extract possessing all the properties of the Gall, generally used in the paste state, without its Colour or Scent, in Bottles at 1s. each.

BARNARD'S WATER-COLOUR MEGILP, 1s. per Bottle.

Barnard's Liquid Cement, or Prepared Gum,

For Mounting Drawings, &c. In Bottles, 6d., 1s., and 1s. 6d. each.

LIQUID COLOURS FOR MAPS, PLANS, &c.

PER BOT.			PER BOT.			PER BOT.		
	s.	d.		s.	d.		s.	d.
Blue 1 & 2	...	1 0	Orange 1 & 2	...	1 0	Neutral	...	1 0
Carmine	...	2 6	Yellow	...	1 0	Green ...	...	1 0
Pink	1 6	Primrose	...	1 0	Dark Green	...	1 0
Brown 1 & 2	...	1 0	Verdigris	...	1 6	Sepia 1 & 2	...	1 6
Purple 1 & 2	...	1 0	Amber	...	1 6	Indian Ink	...	1 0
Olive 1 & 2	...	1 0						

BRUSHES FOR WATER-COLOUR PAINTING,

ETC.

RED SABLE PENCILS.

			s.	d.			s.	d.	
Miniature	...	per doz	4	0	Large Goose Quill	per doz.	7	0	
Crow Quill	...	ditto	3	0	Swan ditto	...	each	2	0
Duck ditto	...	ditto	5	0	Large Swan ditto	ditto	4	0	
Goose ditto	...	ditto	6	0					

BROWN SABLE PENCILS.

Crow Quill	...	per doz.	s.	d.	Swan Quill	...	each	s.	d.
Duck ditto	...	ditto	3	0	Medium Swan ditto	...	ditto	2	0
Goose ditto	...	ditto	5	0	Large Swan ditto	...	ditto	4	0
Large Goose ditto	...	ditto	7	0				5	6
			9	0					

CAMEL'S HAIR PENCILS.

					PER DOZ.	s.	d.
Super Crow-Quill, Duck, and Goose	...	...	...	...	1	0	
Second ditto	ditto	ditto	...	...	0	8	
Small	Swan	...	...	...	2	0	
Large	ditto	...	...	...	3	0	
Extra-size Goose	...	...	...	...	1	6	

Writing and Striping Pencils of Sable and Camel's Hair.

FRENCH CAMEL'S HAIR PENCILS.

			s.	d.				s.	d.
Crow Quill	...	per doz.	2	0	Small Swan Quill	...	each	0	9
Duck ditto	...	ditto	3	0	Medium ditto	...	ditto	1	0
Goose ditto	...	ditto	4	0	Large ditto	...	ditto	1	6
Large Goose Quill		ditto	6	0					

WATER COLOUR SABLE BRUSHES,

IN METALLIC FERULES, POLISHED HANDLES, ROUND & FLAT

RED SABLE.

No.			s.	d.	No.			s.	d.	No.			s.	d.
1	...	per doz.	4	0	5	...	per doz.	8	0	9	...	each	1	0
2	...	do.	5	0	6	...	do.	10	0	10	...	do.	1	9
3	...	do.	6	0	7	...	each	1	0	11	...	do.	2	0
4	...	do.	7	0	8	...	do.	1	3	12	...	do.	2	0

WATER-COLOUR SABLE BRUSHES (*continued*).

BROWN SABLE.

No.			s.	d.	No.			s.	d.	No.			s.	d.
1	...	per doz.	5	0	5	...	each	1	0	9	...	each	2	0
2	...	do.	6	0	6	...	do.	1	3	10	...	do.	2	6
3	...	do.	8	0	7	...	do.	1	6	11	...	do.	3	3
4	...	do.	10	0	8	...	do.	1	9	12	...	do.	4	0

LARGE FRENCH CAMEL'S-HAIR WASHING BRUSHES.

IN METALLIC FERULES.

Flat and Round 1s. and 1s. 6d. each.

PENCILS AND BRUSHES MADE TO ORDER.

SCRAP BOOKS.

3s. 6d., 4s. 6d., 5s. 6d., and 7s. 6d. each.

SCRAPS IN GREAT VARIETY.

IVORIES FOR MINIATURE PAINTING.

Size			s.	d.	Size			s.	d.
1 $\frac{3}{4}$	by	1 $\frac{7}{8}$	...	0 4	3	by	3 $\frac{3}{4}$	...	2 0
" 2	"	2 $\frac{1}{4}$	...	0 6	" 3 $\frac{1}{2}$	"	4 $\frac{1}{2}$	...	2 6
" 2 $\frac{1}{4}$	"	2 $\frac{3}{8}$	...	0 9	" 3 $\frac{1}{2}$	"	4 $\frac{1}{2}$	...	3 0
" 2 $\frac{1}{2}$	"	3	...	1 0	" 4	"	5 $\frac{1}{2}$	...	5 0
" 2 $\frac{3}{4}$	"	3 $\frac{3}{8}$	...	1 6	" 4 $\frac{1}{4}$	"	5 $\frac{3}{8}$	...	6 0

Miniature Frames & Cases of every size & description.

SUPERFINE LONDON BOARDS.

	2 sheet	3 sheet	4 sheet	6 sheet
Foolscap	s. d. 3 0	s. d. 4 6	s. d. 6 6	s. d. 9 0
Demy	Per Doz. 4 9	7 4	9 9	15 6
Medium	6 9	9 9	13 9	21 0
Royal	7 9	12 0	16 6	23 0

SUPERFINE BRISTOL BOARDS.

	2 sheet.	3 sheet.	4 sheet.	6 sheet.
Foolscap	s. d. 2 9	s. d. 4 0	s. d. 5 2	s. d. 8 0
Demy	Per Doz. 4 0	6 3	8 6	12 9
Medium	6 0	9 0	12 0	18 0
Royal	7 6	11 3	15 0	22 6

FINE WHITE OR COLOURED MOUNTING BOARDS.

	3 sheet.	4 sheet.	6 sheet.	8 sheet.
	s. d.	s. d.	s. d.	s. d.
Quarto Royal .. per doz.	1 8			
Foolscap.....	3 0	4 0		
Demy	5 0	6 0	9 0	
Royal	6 0	7 0	12 0	
Imperial.....	10 0	12 0	20 0	
Double Elephant	30 0	36 0		

PASTE BOARDS, MILLED BOARDS, &c.

Mounts for Drawings, &c., of any size, cut to order in a few hours.

WHATMAN'S DRAWING PAPERS.

	s.	d.		s.	d.
Demy, 20 by 15½, per Quire ..	2	6	Stout Imperial Hotpressed Medium,		
Medium, 22 by 17½	4	0	Rough and Extra Rough ..	11	
Royal, 24 by 19	5	6	Extra Stout Imperial, do. do. ..	18	
Super Royal, 27 by 19	6	6	Columbier, 34½ by 23.. ..	14	
Imperial Hotpressed Medium,			Atlas, 34 by 26	15	
Rough and Extra Rough, 30			Double Elephant, 40 by 26½ ..	18	
by 22.. ..	8	0	Antiquarian, 53 by 31... ..	84	

DRAWING CARTRIDGES.

	s.	d.
Royal (Flat) per Quire	3	6
Ditto, Folded	1s. 6d., 2s., and	2 6
Imperial (Flat) Engineers'	5	0
Ditto, Extra Thick	6	0
Double Imperial	12	0

TINTED DRAWING PAPERS.

	s.	d.
Royal, Various Tints, per Quire	4	6
Imperial, ditto ditto	8	0
Ditto, Hand-made	9	0
French Pastil Paper (per Sheet)	1s. and	1 6

CONTINUOUS PAPER.

	s.	d.
Drawing, 3 ft. 4 in. wide, (White)	0	9
Elephant, 3 ft. 10 in. wide, White, per Yard	0	6
Ditto ditto Grey	0	9
Cartoon, 4 ft. 6 in. (White)	1	6

TRACING PAPERS.

				s.	d.
Double Crown, 30 × 20 in., per Quire .. ..	..	..	..	4	6
Double double Crown, 40 × 30 .. ..	..	..	..	8	0

TRACING CLOTH.

				s.	d.
Continuous, 36 in. wide, per yard .. ..	..	..	..	1	6

GELATINE.

				s.	d.
18 in. by 14 in., per sheet .. ..	..	..	..	1	0

TRANSFER PAPER.

To mark Black, Blue, Red, White and Yellow, per Sheet, 6d.; per Quire, 10s.

Ivory Paper, Graduated Tinted Tablets, and Tissue Papers.

MAHOGANY AND DEAL DRAWING BOARDS.**FRAMED.**

Deal.					Mahogany.					Deal.					Mahogany.				
s. d.					s. d.					s. d.					s. d.				
in. by 6	...	2	6	...	3	9				18 in. by 13½	...	5	0	...	8	0			
do. 8	...	3	0	...	4	6				20 do. 15½	...	6	6	...	9	6			
do. 8	...	3	6	...	5	0				22 do. 17	...	7	0	...	11	6			
do. 9¾	...	4	0	...	6	6				28 do. 19	...	10	6	...	18	0			
do. 11	...	4	6	...	7	0													

DEAL DRAWING BOARDS.**CLAMPED SIDES.**

s. d.					s. d.					s. d.				
in. by 8	...	1	3	...	20 in. by 15	...	2	6	...	26 in. by 20	...	4	9	...
do. 11	...	1	6	...	22 do. 17	...	3	6	...	30 do. 22	...	6	6	...
do. 12	...	2	0	...	24 do. 19	...	4	3	...	40 do. 27	...	10	6	...

T Squares.**WHITE WOOD AND MAHOGANY.**

s. d.					s. d.				
inches long	...	...	each	1 6	24 inches long	...	...	each	2 9
do.	...	...	do.	1 9	30 do.	...	...	do.	3 3
do.	...	...	do.	2 0	36 do.	...	...	do.	3 9
do.	...	...	do.	2 6					

T Squares in Ebony, with or without moving tops, are also kept in Stock.

SKETCH BOOKS, Stitched.**WHITE OR TINTED PAPER.**

	s.	d.		s.	d.
Size 8 by 5 Octavo Medium each	0	6	Size 10½ by 8 Quarto Medium each	1	3
Do. 9 by 5½ do. Royal „	0	9	Do. 13 by 9 do. Sup. Royal „	1	9
Do. 10 by 7 do. Imperial „	1	0	Do. 14½ by 10 do. Imperial „	2	6

SKETCH BOOKS, Half-Bound Cloth Sides.**WHITE OR TINTED PAPER.**

	s.	d.		s.	d.
Size 5 by 3½ 32mo. Imperial, ea.	1	3	Size 10 by 7 Octavo Imperial, ea.	3	9
Do. 7 by 4½ Octavo Demy „	1	9	Do. 11½ by 9 Quarto Royal „	4	6
Do. 8 by 5 do. Medium „	2	0	Do. 14½ by 10½ do. Imperial „	6	6
Do. 9 by 6½ do. Sup. Royal „	2	6			

SOLID SKETCHING TABLETS.**WHITE OR TINTED.**

Consisting of a body of paper so compressed as to form an apparently solid substance each sheet of which can be easily separated.

Size		s.	d.	With binding and Pocket for Sketches	s.	d.
Size 6½ by 4½ without binding	1	6			2	6
Do. 7 by 5 do.	2	0		do. do.	3	0
Do. 9 by 5½ do.	2	6		do. do.	3	9
Do. 10 by 7 do.	3	9		do. do.	5	6
Do. 11½ by 9 do.	6	6		do. do.	8	6
Do. 14 by 10 do.	7	6		do. do.	10	6
Do. 18 by 12 do.	11	6		do. do.	16	0

PORTFOLIOS, Cloth Sides, Leather Backs & Corners.

Size		s.	d.	With Flaps	s.	d.
Size 15 by 10 Half Demy	1	9			2	6
Do. 15 by 11 Quarto Imperial	2	6		do.	3	3
Do. 16 by 11 Music	2	6		do.	3	3
Do. 17 by 11½ Half Medium	3	6		do.	4	6
Do. 19 by 13 Half Royal	4	0		do.	5	0
Do. 20 by 15 Demy	5	0		do.	6	6
Do. 22 by 17 Medium	7	3		do.	8	9
Do. 24 by 19 Royal	8	9		do.	10	6
Do. 27 by 19 Super Royal	9	6		do.	12	0
Do. 30 by 22 Imperial	15	0		do.	17	0
Do. 33 by 26 Atlas	20	0		do.	24	0
Do. 40 by 28 Double Elephant	30	0		do.	34	0

BLACK LEAD PENCILS, &c.

BARNARD'S

PURE CUMBERLAND LEAD DRAWING PENCILS

Sixpence Each. Five Shillings per dozen.

I. Hard for Sketching ...	H.H.H.H. extra hard for	B.B. softer and very black
I.H. Harder for Outlines	Engineers	F. firm for ordinary drawing
I.H.H. very hard for Architects	H.B. Hard and Black ...	E.H.B. very black and free
	B. black for shading	B.B.B. extra ditto, ditto.

Pencils manufactured of Cumberland Lead compressed

EVERY DEGREE OF HARDNESS AS ABOVE,

Fourpence Each. Three Shillings and Sixpence per Dozen.

These Pencils, from their peculiar preparation, are perfectly free from grit.

The Improved Drawing Pencils, Polished and Gilt,

SAME LETTERS AS ABOVE,

Threepence each, Two Shillings & Sixpence per dozen.

These Pencils are well adapted for School Use.

B.B.B. & E.H.B. in all the above are Extra Pencils and Double Price.

The Broad Lead Pencils,

Nos. 1, 2, 3, 4, 5, and 6, 8d. each.

Pencils for writing, 6d., 1s., and 1s. 6d. per doz.

Small Pencils for Instruments, Pocket Books, &c.

1s. and 2s. per doz.

Indelible Crayons in Cedar, 4d. each.

			s.	d.
Black Italian Chalk in Cedar	...	per doz.	6	0
White ditto ditto ditto	...	ditto	6	0
Red Chalk ditto	...	ditto	3	0
Slate Pencils in Cedar	...	ditto	1	0
French White Chalk ditto...	...	ditto	1	6

Cases of Drawing Pencils.

			s.	d.
Flat, containing	7 (Faber's)	- - - - -	2	6
"	" 7 (Barnard's best)	- - - - -	4	6
Round	" 8	" - - - - -	4	6

Round and Flat Pencil Cases, in Paper, Leather, and Cloth,

At 6d., 8d., 1s., 1s. 3d., 1s. 6d., and 2s. each.

Pencil Sharpeners, 6d. each.

These ingenious instruments cut on the principle of the lathe, and produce a fine and even point; they will be found economical as to time and pencil.

The Patent Chalk Sharpeners, 1s., 1s. 6d., and 2s. 6d. each.

CRAYONS, CHALKS, &c.

				s.	d.
Finest Swiss Crayons,	Colours assorted, very soft	..	per doz.	4	0
Swiss ditto,	do. soft	...	do.	3	0
Finest French ditto,	do. do.	...	do.	2	0
Indelible ditto	do. do.	...	do.	4	0
Academy ditto (red, white, and black)	do. ...	...	do.	1	0
Conté Crayons,	Black, Square, Nos. 1, 2, & 3	...	do.	0	6
Do. do. do.	Round, half glazed, Nos. 1 & 2	...	do.	1	0
Do. do. do.	do. glazed	...	do.	1	6
Do. do. do.	White, Square	...	do.	0	6
Do. do. do.	Round	...	do.	1	0
Permanent White Chalk	...	...	do.	1	0
Lithographic Crayons, Nos. 1, 2, & 3	...	...	do. 1 &	1	6
Charcoal, Best French	...	...	do.	0	6
Black Italian Chalk,	Best	...	do.	0	10
Do. do. do.	Second	...	do.	0	6
Red Chalk	...	...	do.	0	8
White ditto	...	...	do.	0	8
Stumping ditto	..	...	do.	0	8

CRAYONS IN BOXES.

BEST SWISS CRAYONS.

				s.	d.
Polished wooden boxes containing	1	doz. colours assorted	4	6	
Do. do.	1½	do. do.	6	6	
Do. do.	2	do. do.	8	0	
Unpolished	3	do. do.	11	0	
Do. do.	6	do. do.			
Do. do.	12	do. do.			

PASTILE CRAYONS.

				s.	d.
Round	ornamental paper Box,	containing	1 doz. colours assorted	1	0
	Do.	do.	2 do. do.	2	0
	Do.	do.	3 do. do.	3	0

INDELIBLE CRAYONS.

				s.	d.
Square	ornamental Box,	containing	1 doz. colours assorted	4	0
	Do.	do.	2 do. do.	7	0
	Do.	do.	3 do. do.	10	0

Mahogany Box of Drawing Materials, No. 1, containing Chalks, various, Charcoal, Porte Crayon, Stumps, &c., 2s. 6d. each.

Mahogany Box, No. 2, Polished, containing Black & White Conte Crayons, Stumping Chalk, Charcoal, Porte Crayon, Divider, Stumps, &c., 7s. 6d. each.

Stumps—Leather, Paper, Cork, &c.

FRAMES FOR ORNAMENTAL DRAWING, FROM SIXPENCE TO TWO SHILLINGS EACH.

BOXES OF DRAWING INSTRUMENTS.

3s. 6d., 5s., 7s. 6d., 9s., 12s., 15s., 18s., 30s., 42s., 63s., each.

Set Squares, Parallel Rules, Ivory Rules, and Measuring Tapes, in great variety.

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THE WHITE-MOUSE BOY, (Group of Rustic Figures,) drawn from Nature, and Lithographed by N. E. GREEN, size 22 $\frac{3}{4}$ in. by 17 $\frac{3}{4}$ in., Plain 2s., Coloured 3s. 6d.

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CHOICE STUDIES, various, lithographed by Lassalle, Lafosse, &c., 20 in. by 26 in., Plain 2s., Coloured 6s. each.

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THREEPENCE EACH.

ake White	Bone Brown	Prussian Blue
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ples Yellow, 1 & 2	Light Red	Yellow Lake
tent ditto	Venetian ditto	Emerald Green
rome ditto, 1, 2, 3, & 4	Indian ditto	Terra Verte
llow Ochre	Burnt Sienna	Burnt ditto
w Sienna	Vandyke Brown	Verdigris
oman Ochre	Ivory Black	Asphaltum
own ditto	Lamp ditto	Chrome Green, 1, 2, & 3
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FIVEPENCE EACH.

rmanent Blue	Scarlet Lake	Orange Vermilion
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ench Ultramarine	Mars Yellow	Madder Brown
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TWO SHILLINGS AND SIXPENCE EACH.

rmine	Cadmium Yellow	Madder Purple	Lemon Yellow
-------	----------------	---------------	--------------

COLOURS IN FINE POWDER.

				PER OZ.						PER
				s.	d.					s.
Ultramarine	20s. to	84	0	Blue Black	1
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German ditto	4d., 6d.,	1	0	Roman ditto	1
Smalt	4	0	Naples Yellow, 1 & 2	1
Cobalt Blue	5	0	Patent ditto	1
Carmine, 1, 2, 3, & 4	...	...	8s. to	16	0	King's ditto	...	...	...	1
Burnt Carmine	...	...	...	16	0	Chrome Yellow, 1, 2, 3, & 4	...	...	...	0
Purple ditto	...	...	...	16	0	Orpigment	...	...	...	1
Yellow ditto	...	...	...	10	0	Masticot	...	...	...	0
Pink Madder	...	...	...	8	0	Yellow Lake	...	...	...	2
Rose ditto	...	...	...	10	0	Italian Pink	...	...	...	2
Purple ditto	...	...	...	10	0	Raw Terra de Sienna	...	...	...	1
Madder Carmine	...	...	...	16	0	Burnt ditto	...	...	...	1
Madder Lake	...	...	...	8	0	Vandyke Brown	...	...	...	1
Brown Madder	...	...	...	8	0	Bone Brown	...	...	...	1
Crimson Lake	...	...	...	6	0	Purple ditto	...	...	...	1
Scarlet ditto	...	...	...	6	0	Egyptian Mummy	...	...	...	4
Purple ditto	...	...	...	6	0	Asphaltum	...	...	...	0
Indian ditto	...	...	...	4	0	York Brown	...	...	...	1
Pure Scarlet	...	...	...	12	0	Cappah ditto	...	...	...	1
Cadmium	...	...	...	10	0	Brown Pink	...	...	...	2
Lemon Yellow, 1, 2, & 3	...	...	...	6	0	Indian Red	...	...	...	1
Permanent ditto	...	...	...	1	0	Lac Lake	...	...	...	4
Indian ditto	...	...	...	6	0	Light Red	...	...	...	1
Mars ditto	...	...	...	4	0	Venetian ditto	...	...	...	1
Mars Orange	...	...	...	4	0	Orange ditto	...	...	...	0
Extract Vermilion	...	...	...	3	0	Dragon's Blood	...	...	...	1
Scarlet ditto	...	...	...	0	8	Oxide Chromium	...	...	...	2
Chinese ditto	...	...	...	0	10	Emerald Green	...	...	...	0
English ditto	...	...	...	0	6	Terra Verte	...	...	...	1
German ditto	...	...	...	1	0	Burnt ditto	...	...	...	1
Vermilion Tint	...	...	...	0	4	Verdigris distilled	...	...	...	2
Silver White	...	...	...	1	0	Ultramarine Green	...	...	...	1
Permanent ditto	...	...	...	0	8	Chrome ditto	...	...	...	0
Cremment ditto	...	...	...	0	4	Antwerp Blue	...	...	...	2
White Oxide of Zinc	1	0	Prussian ditto	2
Flake White	0	4	Indigo	2
Ivory Black	1	0	Plumbago	0
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s. d.		s. d.		s. d.	
ure Mastic Varnish		Fine Copal ...	4 0	Light Drying Oil...	2 0
astic ditto ...	6 0	Morocco Varnish...	10 0	Strong Drying Oil	1 6
icture Copal ...	6 0	Fine Gold Size ...	3 0	Asphaltum ...	5 6
ransfer Varnish...	6 0	Refined Linseed Oil	2 0	Canada Balsam, per oz.	0 6
ap ditto ...	3 0	Rectified Turpentine	1 0	McGuelph, in tubes,	
hite Spirit ...	4 0	Poppy Oil...	3 0		4d., 8d., 1 0
rown ditto ...	4 0	Nut Oil ...	3 0	Ditto, in pots	.. 0 8

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PER BOT.		PER BOT.	
s. d.		s. d.	
ure Mastic Varnish ...	1 6 and 2 6	Fine Gold Size ...	0 5 and 0 8
astic ...	0 6 „ 1 0	Refined Linseed Oil	0 5 „ 0 8
icture Copal ...	0 6 „ 1 0	Rectified Turpentine	0 4 „ 0 6
ap Varnish ...	0 6 „ 1 0	Poppy Oil ...	0 5 „ 0 8
hite Spirit ...	0 6 „ 1 0	Nut Oil ..	0 5 „ 0 8
rown Spirit ...	0 6 „ 1 0	Light Drying Oil	0 5 „ 0 8
ransfer ...	1 0 „ 1 6	Strong ditto	0 5 „ 0 8
ne Copal ...	0 6 „ 1 0	Asphaltum	1 0
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PER DOZ.		PER DOZ.	
s. d.		s. d.	
Nos. 1, 2, 3, 4 ...	4 0	Nos. 9 and 10 ...	10 0
„ 5 and 6 ...	6 0	„ 11 and 12 ...	12 0
„ 7 and 8 ...	8 0		

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s. d.		s. d.		s. d.	
No. 0 ... per doz.	3 0	No. 5 ... per doz.	8 0	No. 10 ... each	1 9
1 ... „	4 0	„ 6 ... „	10 0	„ 11 ... „	2 0
2 ... „	5 0	„ 7 ... „	12 0	„ 12 ... „	2 6
3 ... „	6 0	„ 8 ... each	1 3		
4 ... „	7 0	„ 9 ... „	1 6		

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SABLES IN QUILL.

				s.	d.					s.	d.
Crow size	per doz.	2	6		Goose size	per doz.	7 6
Duck "	"	4	0		Swan "	...	each	2s. to	6 0

(See page 10.)

FITCH-HAIR IN QUILL.

Crow, Duck, and Goose	...	...	per doz.	2s.
Swan	"	4s. to 6s.

ROUND BADGER SOFTENERS, TIN OR STRING BOUND.
 From 6d. to 10s. each.

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Flat Camel-Hair Tools in tin	per inch	8d.
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IN TIN OR STRING BOUND,

				s. d.					s. d.					s. d.
No. 1	...	per doz.	2	6	No. 4	...	per doz.	4	6	No. 7	...	per doz.	8	0
" 2	...	"	3	0	" 5	...	"	5	6	" 8	...	"	9	0
" 3	...	"	3	6	" 6	...	"	7	0					

ROUND HOG'S-HAIR VARNISH TOOLS.

IN TIN.

No. 1	...	each	s.	d.	No. 3	...	each	s.	d.	No. 5	...	each	s.	d.
" 2	...	"	1	0	" 4	...	"	2	0	" 6	...	"	3	6
			1	6				2	6				4	6

PREPARED CANVAS AND TICKING.

IN ROLLS OF SIX YARDS.

	CANVAS.		TICKING.			CANVAS.		TICKING.			
	s.	d.	s.	d.		s.	d.	s.	d.		
27 inches wide, per yard	1	6	...	3	0	45 inches wide, per yard	3	6	...	7	0
31 " "	1	10	...	3	6	4 feet 6 wide "	5	0	...	8	6
38 " "	2	0	...	4	3	5 " 2 "	6	6	...	10	6
42 " "	2	6	...	5	3	6 " 2 "	7	6	...	12	6

CANVAS AND TICKING IN SIZES WITHOUT FRAMES.

				CANVAS.		TICKING.	
				s.	d.	s.	d.
Head size, 24 inches by 20	...	...	...	1	0	...	2 3
Large ditto, 27 inches by 22	...	...	...	1	4	...	2 8
Three-quarters, 30 inches by 25	...	...	...	1	6	...	3 0
Kit-cat, 36 inches by 28	...	...	...	2	0	...	4 3
Small half length, 3 feet 8 by 2 feet 10	...	...	...	3	3	...	5 6

PREPARED CANVAS AND TICKING (*continued*).

			s.	d.		s.	d.
Half length, 4 feet 2 by 3 feet 4	...	...	4	6	...	7	6
Bishop's ditto, 4 feet 8 by 3 feet 8	...	...	7	0	...	10	0
Whole length, 7 feet 10 by 4 feet 10	...	...	16	6	...	23	0
Large whole length, 8 feet 10 by 5 feet 10	...	...	24	0	...	33	0
Ell Hatchment	...	...	4	0	...		
4 feet 6 inches in ditto	...	...	5	0	...		

PREPARED CLOTHS ON STRETCHING FRAMES.

							s.	d.
8 inch by 6	...	...	...	...	...	...	0	6
9 inch by 7	...	...	...	...	...	...	0	7
10 inch by 8	...	...	...	...	...	...	0	8
12 inch by 10	...	...	...	...	...	...	0	11
14 inch by 10	...	...	...	...	...	...	1	0
14 inch by 12	...	...	...	...	...	...	1	1
16 inch by 12	...	...	...	...	...	...	1	2
17½ inch by 14	...	...	...	...	...	...	1	3
18 inch by 14	...	...	...	...	...	...	1	4
21 inch by 17	...	...	...	...	...	...	1	6
24 inch by 18	...	...	...	...	...	...	1	9
24 inch by 20	...	...	...	...	...	...	2	0
30 inch by 25, or three-quarter	...	...	...	...	...	...	2	6
36 inch by 28, or Kit-cat	...	...	...	...	...	...	3	6
34 inch by 44, Small Half-length	...	...	...	...	...	...	6	0
50 inch by 40, or Half-length	...	...	...	...	...	...	7	6
56 inch by 44, or Bishop's Half-length	...	...	...	...	...	...	11	0
7 feet 10 by 4 feet 10, or Whole-length		
8 feet 10 by 5 feet 10, or Bishop's Whole-length		

Any other size in a few hours.

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SOLID BLOCKS for SKETCHING in OIL COLOURS,
WITHOUT BINDING.

Prepared Paper so compressed as to form an apparently solid substance, each sheet of which can be easily separated.

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Size 10 inch by 6	3	0	Size 14 inch by 10	...	7	6
10 inch by 7	3	6	„ 20 inch by 14	...	14	0
10 inch by 8	4	0				

WITH BINDING AND METALLIC RIM,

Enabling the Artist to carry two Wet Sketches without injury.

			s.	d.			£	s.	d.
Size 10 inch by 6	...	...	8	0	Size 14 inch by 10	...	0	14	0
„ 10 inch by 7	...	...	8	6	„ 20 inch by 14	...	1	4	0
„ 10 inch by 8	...	...	9	0					

PREPARED MILLED BOARDS.

	s.	d.		s.	d.		s.	d.
7 inch by 5	...	0 6	12 inch by 10	...	1 0	18 inch by 14	...	2 6
8 inch by 6	...	0 8	13 inch by 10	...	1 1	21 inch by 15	...	2 9
9 inch by 7	...	0 9	14 inch by 10	...	1 2	21 inch by 17	...	3 0
10 inch by 7	...	0 9	15 inch by 11	...	1 3	22 inch by 18	...	3 2
10 inch by 8	...	0 10	14 inch by 12	...	1 4	24 inch by 18	...	3 6
11 inch by 9	...	0 11	16 inch by 12	...	1 8	24 inch by 20	...	4 0
12 inch by 9	...	1 0	18 inch by 13	...	2 0	26 inch by 20	...	4 6
14 inch by 9	...	1 2	17½ inch by 14	...	2 0			

ACADEMY BOARDS.

20 inch by 16 9d. | 25 inch by 19 1s.

PREPARED PANELS—OAK & MAHOGANY.

EACH			EACH			EACH		
s. d.			s. d.			s. d.		
7 inch by 5	...	0 10	12 inch by 10	...	2 0	20 inch by 16	...	5 9
8 inch by 6	...	1 0	14 inch by 9	...	2 6	21 inch by 17	...	6 9
9 inch by 7	...	1 2	14 inch by 10	...	2 9	24 inch by 18	...	7 6
10 inch by 8	...	1 6	16 inch by 11	...	3 3	24 inch by 20	...	8 6
11 inch by 9	...	1 8	16 in h by 12	...	3 6	30 inch by 25	...	15 0
12 inch by 9	...	1 10	18 inch by 14	...	4 6	36 inch by 28	...	25 0

Prepared Paper for Oil Painting, Royal Size, per Sheet - . 6d.
 Ditto Imperial ,, - . 9d.

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COMPLETELY
 EMPTY. FURNISHED.
 £ s. d. £ s. d.

To contain 8 Tube Colours, Brushes, and Palette-knife.
 Size, 8½ by 4½ in.; depth, 1¼ in. 0 4 0 0 10 0
 To contain 12 Tube Colours, Folding Palette, Palette-knife, and an assortment of Brushes. Size, 13 by 4¾ in.; depth, 1¾ in. 0 5 6 0 17 6

JAPANNED TIN OIL-COLOUR BOXES (*continued*).

	£	s.	d.	£	s.	d.
To contain 12 Tube Colours, Palette, Palette-knife, Brushes, Oil and Varnish. Size, $8\frac{1}{2}$ by $6\frac{1}{2}$ in., depth $1\frac{1}{2}$	0	6	6	0	18	0
To contain 16 Tube Colours, Palette, Palette-knife, Brushes, Oil and Varnish. Size, 10 by 7 in.; depth $1\frac{1}{2}$	0	7	6	1	0	0
* The same with Double Bottom additional depth 1 in....	0	9	6	1	3	6
To contain 18 Tube Colours, Palette, Palette-knife, Brushes, Oil and Varnish. Size, $11\frac{1}{4}$ by $8\frac{1}{4}$ in.; depth, $2\frac{3}{8}$ in.	0	9	6	1	4	6
* The same with Double Bottom additional depth, 1 in...	0	11	6	1	8	6
To contain 20 Colours, Palette, Palette-knife, Brushes, Oil and Varnish. Size, $12\frac{1}{2}$ by $8\frac{1}{2}$ in., depth, $1\frac{3}{8}$ in.	0	7	6	1	0	0
To contain 20 Colours, Palette, Palette-knife, Brushes, Oils, Varnishes, &c., two divisions for Brushes. Size, 13 by 9 in.; depth, $2\frac{3}{8}$ in.	0	12	0	2	2	0
* The same with Double Bottom additional depth 1 in....	0	15	0	2	10	0
To contain 24 Colours, Palette, Palette-knife, Brushes, Oils, Varnishes, &c. Size, 13 by 9 in., depth $2\frac{1}{2}$ in.	0	14	0	2	6	0
* The same with Double Bottom additional depth 1 in...	0	16	0	2	10	0
To contain 28 Colours, Palette, Palette-knife, Brushes, Oils, Varnishes, &c. Size, 14 by 10 in., depth $2\frac{1}{2}$ in.	0	18	6	3	0	0
The same with Double Bottom additional depth 1 in...	1	0	6	3	3	0
<i>These Boxes enable the Artist to carry three wet Sketches or four unused Milled Boards.</i>						

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	£	s.	d.
Deal Closing Easel, with Iron Pins, light and portable for out-door Sketching, etc., 4 feet high	0	3	6
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Mahogany ditto ditto ditto	0	15	0
Deal Folding Easel (very compact) 6 feet high	0	14	0
Mahogany ditto ditto ditto	1	4	0
Deal Rack Easel, 6 feet 2 inches high	1	1	0
Mahogany ditto ditto	1	11	6
Deal ditto with box, 6 feet 2 inches high	1	4	0
Mahogany ditto ditto ditto	2	2	0
itto ditto ditto 6 feet 6 inches high	3	3	0
Small Easels for the Table—Deal, 4s., 6s.			
itto ditto Mahogany, 5s., 7s., 9s.			
itto ditto Deal, with Rack, 15s.; Mahogany, 20s.			
Portable Pocket Easels	0	5	0

REST STICKS, 8d., 1s., 1s. 6d. each.

PALETTE KNIVES.

Steel Palette Knives, with ivory, horn, cocoa, and other handles, various patterns and sizes	from 6d. to 2s. 0d.
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Mahogany and white wood, 2d. per inch. Satin and Walnut, 3d. per inch.

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		s.	d.			£	s.	d.
5	in. high, Hard wood	each	2	3	16 in. high, Softer wood	each	5	0
6	" " " "		2	6	20 " " "	"	5	6
7	" " " "		3	0	22 " " "	"	6	0
8	" " " "		3	6	24 " " "	"	7	0
9	" " " "		4	0	27 " " "	"	11	0
10	" " " "		4	6	30 " " "	"	18	6
12	" " Softer wood	"	3	0	36 " " "	"	1	14
14	" " " "		3	9	66 " " "	"	5	10
16	" " " "		4	6				

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Of Ground Glass, Marble, Granite, and other Stones.

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In quantities of not less than six ounces.

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Wax in sheets, assorted colours, per gs.	6	0	Moulding Pins, box-wood, per doz.....	4	0
Ditto ditto per doz.	0	7	Ditto ditto, ivory, each	0	9
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Carling Pins, per doz.	2	0			

Bloom, Frost, Down, and every other requisite.

Polished Mahogany complete Boxes (suitable for presents) 2ls. and 3ls. 6d.

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Blue	1 0	Olive	1 0	Neutral	1 0
Carmine	2 6	Orange	1 0	Green	1 0
Brown	1 0	Yellow	1 6	Dark Green... ..	1 0
Purple	1 0	Verdegris	1 6		

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Or the Art of Decorating Glass and other substances, to resemble **Stained Windows, Painted Transparencies, &c.**, adapted for the Ornamentation of Windows or Screens, Window Blinds, Lamp Shades, &c.

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Or the Art of Decorating Glass so as to give it the appearance of Painted Porcelain.

BARNARD'S PORCELAIN COLOURS FOR POTICHOMANIA will be found unequalled. They dry rapidly, and when dry are extremely hard. They are warranted not to leave streaks or irregularities on the glass; but give, without difficulty, an even coating of colour, besides other advantages, which on trial will be appreciated.

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There are 36 tints, 1s. and 1s. 6d. per bottle.

1. Bluish White	13. Light Crimson	25. Green
2. Yellow White	14. Light Purple	26. Light Green
3. Light Pink	15. Scarlet	27. Sevres Blue
4. Lemon Yellow	16. Orange	28. Deep Blue
5. Light Brown	17. Red	29. Green
6. Salmon	18. Maroon	30. Yellow Green
7. Yellow	19. Light Lilac	31. Blue
8. Light Red	20. Deep Lilac	32. Deep Green
9. Deep Pink	21. Deep Crimson	33. Green
10. Rose Pompadour	22. Light Blue	34. Brown
11. Drab	23. Blue	35. Green
12. Crimson	24. Black	36. Deep Brown

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	s. d.				s. d.
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— Porcelain Varnish ..	1 0	Gold Leaf, per book ..	1 6		
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Patent Gold Paint	2 6				

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	s. d.		s. d.
Oak Stain, (a spirit preparation)	per bot. 1 0	Russian Glue	per lb. 1 0
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Asphaltum	do. 1 0	Ditto	per pint 4 0
Prepared Stiffening	do. 1 0	BASIL SKINS each 1/6 2/0 & 3 0	
Liquid Burnt Umber	do. 1 0	Instruments for Moulding	per set 2 0
Liquid Vandyke Brown	do. 1 0	Tacks	per 1000 0 8
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	s. d.		s. d.
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Patent ditto, per square, 1d., 2d., and	0 4	Mouth ditto per stick	0 2
Gold Paper, per sheet	3 6	Silvering Liquid, per bottle	1 0
Imitation ditto ,	1 6	Fixing Liquid for securing chalk	
Tinsel, all colours ,	1 6	or pencil drawings from the effects	
Earthenware: Palettes, Tiles, Sau-		of friction, per bottle.. ..	1 6
cers, &c., &c.		Marking Ink, (Ponting's)	1 0
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Glue, Gum, Varnishes, &c. 2s. 6d.	3 6	Bronzes of all colours	
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 OF MATERIALS FOR
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339, OXFORD STREET,
 OPPOSITE JOHN STREET,
L O N D O N.

J. BARNARD, ARTISTS' COLCORMAN, 339 OXFORD STREET, LONDON.



BARNARD'S PHOTOGRAPHIC WATER COLOURS.

J. BARNARD respectfully solicits attention to these colours, which have received the highest commendations of many of the most eminent Photographic Artists; as neither trouble nor expense has been spared, the proprietor believes them to be altogether unequalled for the purpose. They will be found rich and brilliant in tint. Their working properties leave nothing to be desired, and they are warranted not to contain anything injurious to the Photograph. They are manufactured in tints, obviating the loss of time and trouble in mixing.

"Mr. Barnard's constant care to render this branch of the art as perfect as possible is undeniable."

"We cannot but express our estimation of the quality of these colours, feeling satisfied that if any of our readers, by taking our advice, give them a trial, they will fully appreciate their superiority over all others in existence."—*Photographic Record*.

AT ONE SHILLING EACH CAKE. SIXPENCE HALF CAKE.

Flaxen hair	Golden yellow	Green, No. 2
Auburn hair	Pure black	Pure brown
Chesnut hair	Green, No. 1	Chinese white
Brown hair		

AT TWO SHILLINGS EACH CAKE. ONE SHILLING HALF CAKE.

Flesh, No. 1	Flesh shadow, No. 2	Scarlet
Flesh, No. 2	Flesh shadow, No. 3	Pure blue
Flesh, No. 3	Grey hair	Italian blue
Flesh shadow, No. 1	Crimson	

BOXES OF PHOTOGRAPHIC WATER COLOURS.

					s.	d
Sliding Top Boxes,	12	half-cakes, Pencils, &c.	...	...	10	0
"	"	12	whole cakes, Pencils, &c.	...	18	6
Mahogany Lock-and-Key Box,	12	half-cakes, Pencils, &c.	...	...	16	6
"	"	12	whole cakes, Pencils, &c.	...	21	0

These Boxes contain the following Colours, and the two latter in addition, Palette, Water Glass, Tube of Moist Chinese White, a Bottle of Liquid Carmine, and one of Water Colour Megilp.

Flesh, No. 1	Flaxen hair	Golden yellow
Flesh, No. 3	Brown hair	Pure black
Flesh shadow, No. 1	Crimson	Pure brown
Flesh Shadow, No. 3	Pure blue	Green, No. 1

BOXES OF PHOTOGRAPHIC WATER COLOURS (*continued*).

Sliding Top Boxes, 21 half-cakes, Pencils, &c.	£ s. d.
" " " 21 whole cakes, Pencils, &c.	0 18 6
Mahogany Lock-and-key Boxes, 21 half-cakes, Pencils, &c.	1 12 0
" " " 21 whole cakes, Pencils, &c.	1 2 6
" " " 21 whole cakes, Pencils, &c.	1 17 6

These Boxes contain the following Colours, and the two latter in addition, Palette, Water Glass, Moist Chinese White, Sponge, a Bottle of Liquid Carmine, and one of Water Colour Megilp.

Flesh, No. 1	Chesnut hair	Pure black
Flesh, No. 2	Brown hair	Pure brown
Flesh, No. 3	Grey hair	Green, No. 1
Flesh shadow, No. 1	Crimson	Green, No. 2
Flesh shadow, No. 2	Scarlet	Tube Chinese white
Flesh shadow, No. 3	Pure blue	Photographic megilp
Flaxen hair	Italian blue	Pencils, &c.
Auburn hair	Golden yellow	

MR. A. N. RINTOUL'S COMPOSITION.
PHOTOGRAPHIC ARTISTS AND AMATEURS

ARE SOLICITED TO TRY

MR. A. N. RINTOUL'S COMPOSITION

FOR PREPARING

PHOTOGRAPHS AND PRINTS,
PREVIOUS TO COLOURING.

It completely supersedes the use of Size, Gelatine, &c., hardening the surface of the paper, so as to render it capable of as high a degree of finish as ivory. It is ready for use, and is warranted not to injure the Photograph. 1s. 6d. a bottle.

BARNARD'S
PHOTOGRAPHIC POWDER COLOURS.

For Dry-tinting Positive Glass, Paper, or Daguerreotype Pictures.

The following is a List of the Colours—One Shilling per Bottle.

1. Flesh	9. Crimson (lips)	17. Em. Green	25. Horizon
2. Do.	10. Carmine	18. Green	26. Brown (flaxen hair)
3. Do.	11. Solarization	19. Do.	27. Brown
4. Grey	12. Satin White	20. Scarlet	28. Do.
5. Do.	13. Distance	21. Plum	29. Backgrounds
6. Blue	14. White for Clouds	22. Purple	30. Do.
7. Do.	15. Yellow for do.	23. Lavender	31. Do.
8. Do.	16. Yellow Draperies	24. Peach	32. Do.

BOXES OF PHOTOGRAPHIC POWDER COLOURS.

Mahogany, polished with lock and key, empty, for 12, 18, and 24 Colours, 5/6, 6/0, and 6/6 each.

Fitted complete with brushes, gold and silver saucers, &c., 16/, 20/, and 24/ each.

BRUSHES, &c.

Red Sable, mounted in tin . . .	per doz.	3/	Gold Shells	each	/6 & /8
Ditto, in quill	"	3/	Ditto Saucers	"	1/
Camel Hair, superfine, assorted } sizes	"	1/	Silver Shells	"	/4
Dusting Brushes	"	2/	Ditto Saucers	"	/6
			India Rubber Bellows	"	2/6

MOROCCO CASES, MOUNTS, PASSE PARTOUTE AND FRAMES.

OF EVERY SIZE AND PATTERN.

*Mounts of any size made to order in a few hours.*PHOTOGRAPHIC SCRAP BOOKS AND PORTFOLIOS
MADE TO ORDER.

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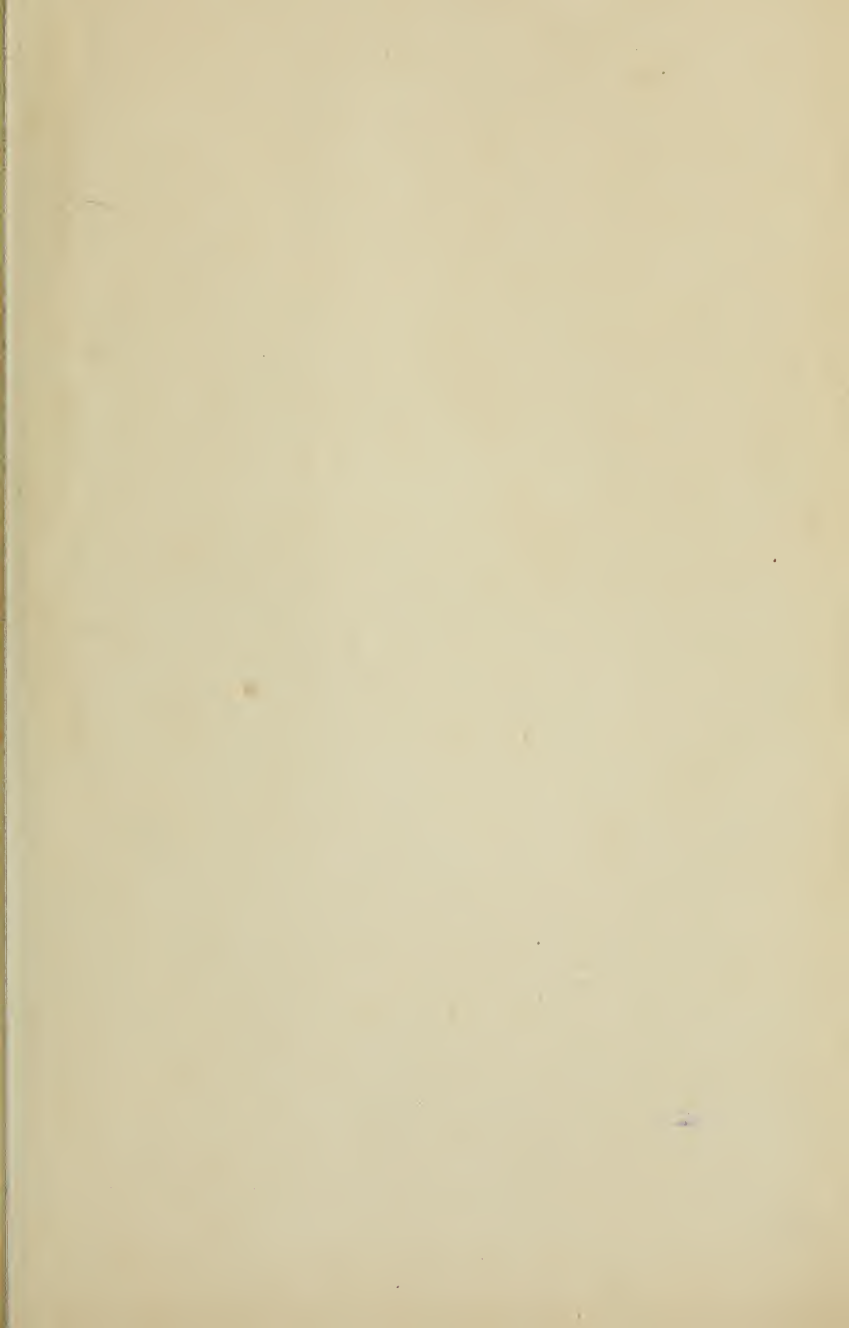
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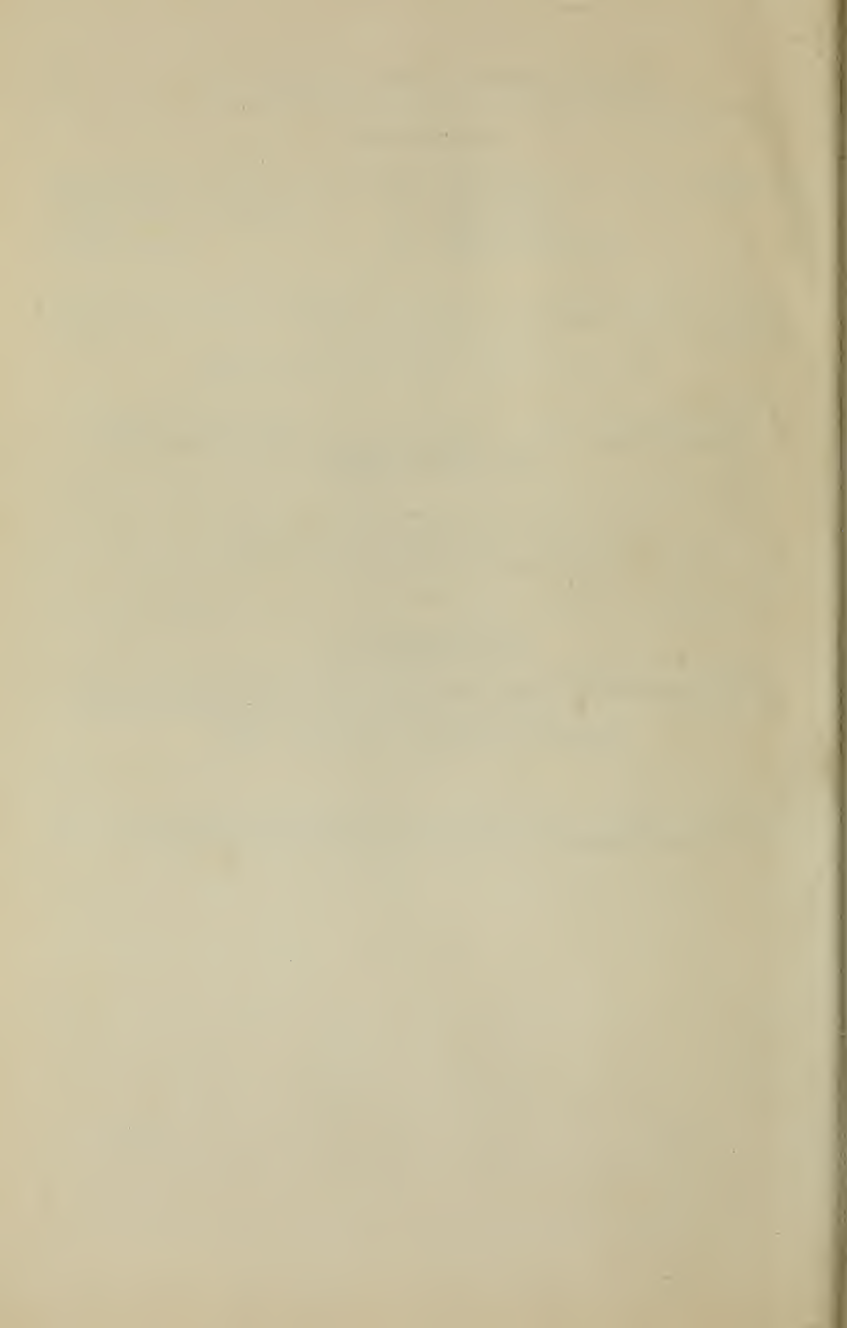
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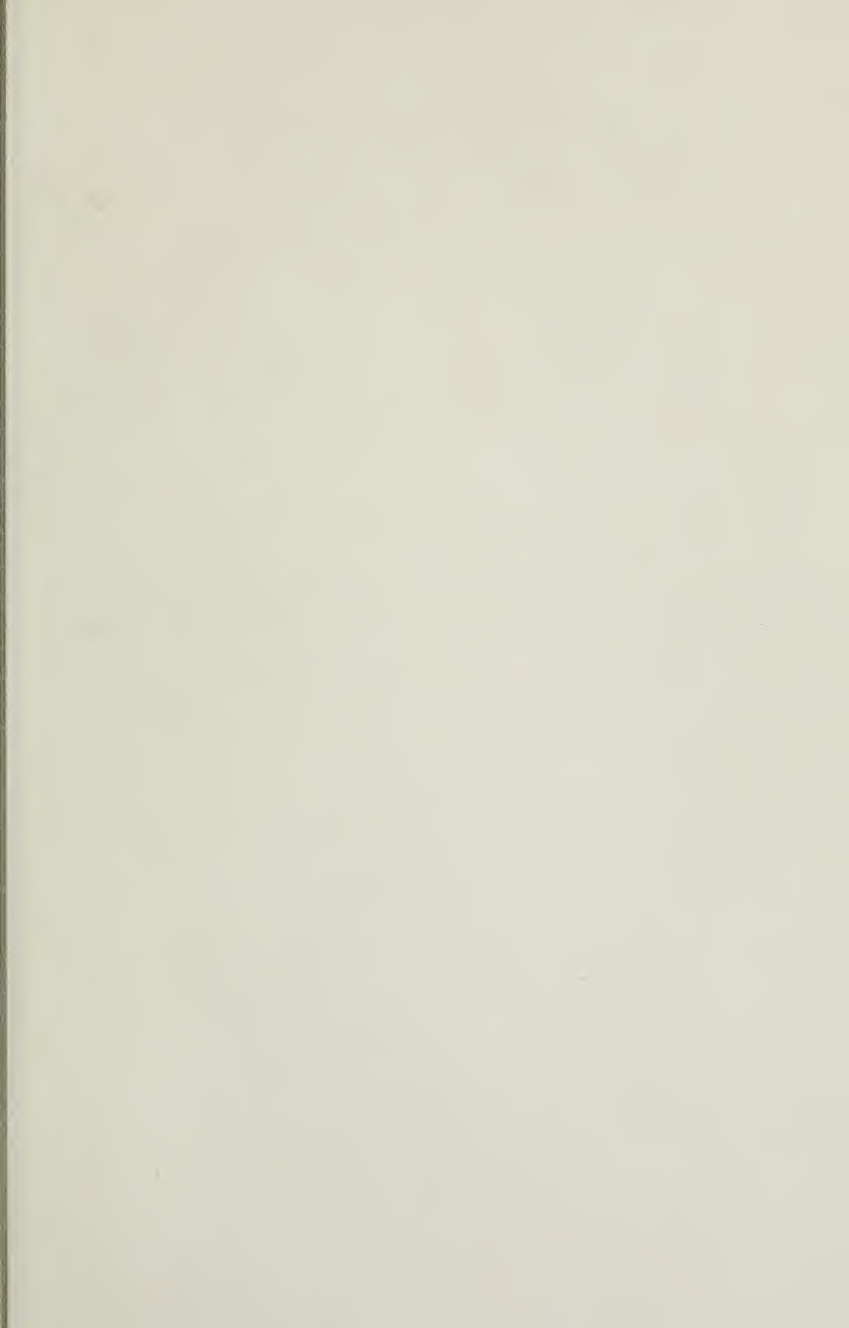
PHOTOGRAPHIC AND ARTISTS' COLOUR WAREHOUSE,

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*** *Country orders accompanied by a post office order, a reference in Town, or for small amounts by postage stamps, will be promptly executed.*







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